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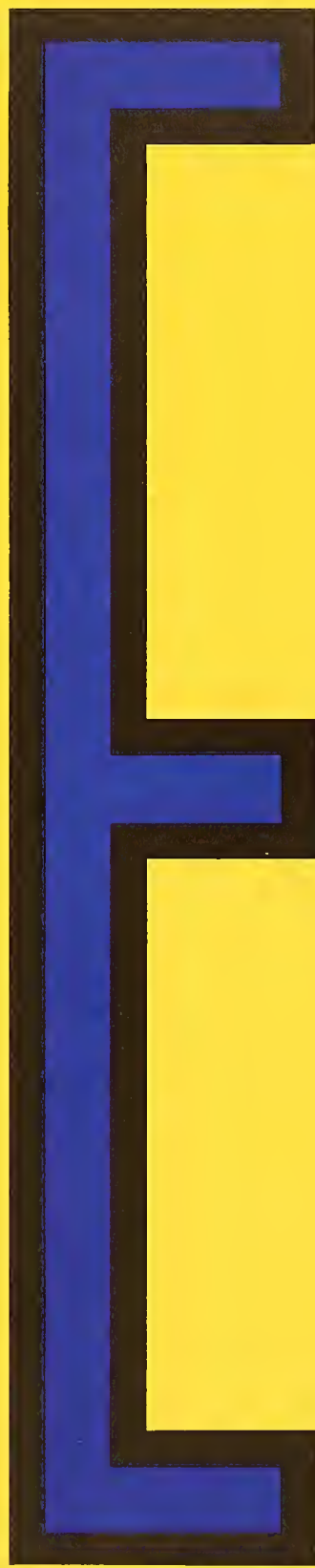


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Guggenheim International Exhibition 1971









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**Artists
in the Exhibition**

Brazil

Antonio Dias

France

Daniel Buren

Germany

Hanne Darboven

Great Britain

Victor Burgin

Richard Long

Italy

Mario Merz

Japan

On Kawara

Jiro Takamatsu

The Netherlands

Jan Dibbets

United States

Carl Andre

Walter De Maria

Dan Flavin

Michael Heizer

Donald Judd

Joseph Kosuth

Sol LeWitt

Robert Morris

Bruce Nauman

Robert Ryman

Richard Serra

Lawrence Weiner

The first *Guggenheim International Award* (as the occasion was originally called) shared the then current and, in retrospect, perhaps naive assumption that an objectively functioning machinery could be set up to comb the world for the purpose of locating and rewarding the highest level of contemporary artistic achievement. An elaborate international committee structure was therefore created, which during a six-year period labored through three *Internationals* without achieving the desired ends. In 1964 the Guggenheim Museum freed itself from reliance upon committee decisions and placed the selection of the show in the hands of Lawrence Alloway, then the Museum's curator, while three distinguished judges (Hans Hofmann, Arnold Rüdinger, and Werner Haftmann) were called in to bestow a single first-prize, and four equal second-prizes. The new formula produced an authoritative and qualitatively satisfactory exhibition, but confirmed the growing inappropriateness of the award concept. In the *Guggenheim International* which followed in 1967, awards were converted into purchase prizes, four works selected from the exhibition by the Museum's director were added to the Guggenheim's permanent collection. Like its immediate predecessor, the *Fifth Guggenheim International*, subtitled *Sculpture From Twenty Nations* had become a Museum responsibility. Conceived as an anthology of twentieth century sculpture, it was assembled by Edward F. Fry, who since has become an associate curator of the Guggenheim Museum. Four years have passed since the last *International*, and the suppositions which brought this series into being have changed again. No one believes any longer that world art on a basis of quality can be representatively assembled. Furthermore, the object, "anxious" for some time, in Harold Rosenberg's precise designation, has receded from view almost entirely, leaving museums (which, after all, were made for objects) in a precarious predicament. Conceptual, "impossible" art, i.e. creative evidence no longer presentable in a museum, certainly not self-revealing in a single manifestation, and depending for full comprehension upon an extra-artistic context, has populated the art scene. Implicitly, such work has proclaimed the irrelevance of "quality," the recognition and espousal of which has been, and in the minds of some still is, the museum's prime function. Under premises so full of conflict, the task of the associate curators charged with the selection of the current show was necessarily one of great complexity. Committed to quality on the one hand, and aware, on the other of the changing significance (not merely the changing appearance) of this concept, they looked for object evidence in areas in which arguments central to our modern existence were

shaped and translated into visual equivalents. Since Edward Fry's assignment comprised the difficult areas of South America, the Orient and Eastern Europe—an artistic third world as he calls it—in keeping with stated assumptions, he turned in a largely negative report so that the lion's share of the current selection fell to Diane Waldman, who searched for her material in Canada, the United States, and in Western Europe.

Despite such wide-ranging involvements, the international framework, in comparison to earlier exhibition essays, has experienced a marked reduction. Only seven foreign nationalities are represented through works by one or two artists each. National representation, therefore, can no longer be regarded as a point of departure—a proper deduction if one considers that whatever artists do, they do not now “represent” nations. The preponderance of Americans in the selection obviously carries with it assumptions about the primacy of U.S.-made art throughout the late 1960s—the period covered by this *Sixth Guggenheim International*. Another standard requirement in the past, the choice of a single medium, was also abandoned, since retention of no longer pertinent categories can only bring about insoluble problems and grotesque semantic deformations. As for age levels, this *Guggenheim International*, despite the recent date of works included is not a “young talent show.” Many, but not all of the artists, are young, some are known in New York, others are not. It may be said, therefore, that the exhibition here presented has shed the remnants of an originally rigid framework. Idiomatically heterogeneous, it has no explicit theme. Its purpose simply is to gather and place in meaningful juxtaposition, deliberately chosen examples that reflect urgently felt sensibilities.





In general, the *Guggenheim Internationals* are commitments to internationalism expressed through the medium of art. As now constituted, they provide opportunities and impose obligations upon the Museum's staff to keep in touch with the creative art scene throughout the world, or at least that part of it that is accessible. The concentration of creativity in New York, and the strength of the United States in the present art-balance make such excursions for the purpose of search and comparison more, rather than less, important. The visual information available through local and national sources can only be relied upon if it is supplemented, extended and deepened through first-hand knowledge of developments further removed. Most of this information is, of course, gathered for its own sake and not for public use. What remains after much has been discarded, coincides to some extent, but not entirely, with findings by others. It is hoped, in any case, that the beneficiaries of this involvement will not only be those who went to see for themselves, but also an attentive art public to whose visual awareness we address ourselves.

This exhibition and its accompanying catalogue were shaped in close cooperation with participating artists. Diane Waldman and Edward Fry, supported by many other members of the Museum staff, have worked on this project with diligence and imagination. Their valuable contributions are herewith gratefully acknowledged.

Thomas M. Messer, Director
The Solomon R. Guggenheim Museum

I am indebted to the many individuals whose collaboration and support aided significantly in the organization of the exhibition, especially Konrad Fischer, Heiner Friedrich and Gian Enzo Sperone, for acting as liaisons with the many artists involved and for providing invaluable suggestions and introductions. My assistant, Douglas Crimp, has aided in all phases of the exhibition from its inception.

I would also like to express my appreciation to those who helped with the preparation of the catalogue, including Linda Shearer of the Guggenheim's staff and Barbara Lipper of the Dwan Gallery. Gianfranco Gorgoni has been extremely generous in letting me select from his photographs of artists and their work.

I am, of course, most particularly grateful to the individual artists, with whom I have worked in close collaboration and who have either come to the Museum to set up their work or have made work specifically for the exhibition.

D.W.





I would like to thank the many individuals who have helped me with the preparation of this exhibition, particularly Yusuke Nakahara, Hidehiko Hayashi, Frederico Nasser, and Silvia de Ambrosini, and Samuel Paz.

E.F.F.



**New Dimensions/
Time-Space:
Western Europe and
the United States**

Unlike New York based Pop art and color abstraction, both of which have their sympathetic counterparts in Europe, but whose supremacy has nonetheless been conceded, the work of the last five years is more truly international in scope. That this should be so, stems not from the flagging vitality of the New York art scene, which is likely to continue as the center for some time to come, but from a significantly changed attitude toward art on the part of younger artists and an ever increasing willingness to accept these changes on the part of critics, curators, dealers, and collectors. This state of flux has resulted in a newly flexible situation which is, nonetheless, taxing the resources of both the gallery (largely financial) and the museum (largely the physical plant) structure. The very fact that so many artists are mounting such a severe challenge to what had, in effect, become a stalemate by the mid-sixties, can only be regarded as a healthy situation for art. The challenge to the system, however, is only symptomatic; the real assault is based upon the need to question previous art styles, particularly those that directly preceded them, and to propose a radical break with tradition. The changing attitude is first evident among the group of sculptors—the so-called Minimalists: Andre, Judd, Flavin, Morris, and LeWitt—who have provided the major impetus for subsequent occurrences in Europe and the United States. The *Sixth Guggenheim International* thus takes its point of departure from the premises established by these sculptors during the middle sixties. The extraordinary rush of events in the decade 1960-1970, unlike the years 1950-1960, culminated in profound changes in the direction of art. Early

sixties art was one of optimism and idealism, reflecting a burgeoning bourgeois economy, and seemingly in perfect harmony with the times. That these times have changed so drastically in the last half of the decade is self-evident; so is the changed, often uncertain, but open situation of art at this juncture. In reacting against the early sixties, the art of the last half of the decade jettisoned conventional pictorial values, many of them carry overs from the fifties—color, symmetry, the need to confront the rectangle (seemingly one of the most pressing issues of the early sixties)—and pronounced itself in favor of new values altogether. With few exceptions, one common denominator for the new art is the abandonment of painting and sculpture, as we have known it, as the arena in which innovation could occur. Donald Judd has referred to middle sixties sculpture, which he called “specific objects,” as “neither painting nor sculpture” and has pointed out that “the new work obviously resembles sculpture more than it does painting, but it is nearer to painting.”¹ The insights of Judd’s criticism provided an important impetus for the younger artists to develop work that refused to conform to either pictorial or three-dimensional conventions but which felt free to take advantage of both where necessary.

If the Minimalists were able to identify with painting, they determined their own position more explicitly in a point-by-point rejection of the more “expressionist” faction of Abstract Expressionism. They opted for inter-

¹Donald Judd, “Specific Objects,” *Arts Yearbook*, 8, 1965, pp. 74, 77.

changeable, mass-produced units, not the conventional methods of hand-made production; for non-relational repetitive forms; for a tough, impassive, anonymity in contradiction to the angst and facture of the fifties; above all, for an art with no ties to representation. The Minimalist focus on mass production and technology was, of course, not new. The early twentieth century's fascination with the machine did not, however, extend to the incorporation of actual machine methods but was usually confined to the adaption of machine forms within a fairly conventional format. And both the Constructivist and Bauhaus experiments were severely hampered by the limited technology and resources available at the time. In a more recent revival of the Dada interest in the machine, Rauschenberg used found objects and silkscreens as a way of removing himself from the picture, and Warhol also confessed his desire to be a machine. The Minimalist position, however, is perhaps more closely aligned with Reinhardt's statement:

The forms of art are always preformed and premeditated. The creative process is always an academic routine and sacred procedure. Everything is prescribed and proscribed. Only in this way is there no grasping or clinging to anything. Only a standard form can be imageless, only a stereotyped image can be formless, only a formularized art can be formulaless.²

The Minimalists' attention to composition and their concern with reducing the limitations imposed by a studio/gallery ambience, however, is no longer of paramount importance (if at all) to younger artists. What is significant, however, is the fact that Minimal art freed subsequent generations of artists from the necessity of having to regard their works in terms of the early sixties' obsession with style and form. Among the most evident heirs to this situation are the Earth artists.

Critics have written of so-called Earthworks (or Landart as it is less commonly known) as a concerted effort to reject the more pervasive conventions of recent art—not only the discrete, finite object, but the entire gallery and museum complex that harbored it. This uncompromising reaction was inevitable; to propose a new type of art it was necessary to re-examine the

entire framework that surrounded the art of the sixties. While rejection of the object, per se, is a *fait accompli*, many of the artists working with earth have been influenced by the Minimalists, whose position they rejected but who in fact were initially responsible for the displacement of the object. In de-emphasizing the importance of the end-state, the Minimalists predicted several subsequent developments: with Robert Morris, the focus on process/materials has been carried on by a group of younger artists who, however surreptitiously, have chosen to retain the object or some semblance of it; with Sol LeWitt, whose early involvement with ideation has been extended by a younger group of Conceptual artists; and with Carl Andre, whose emphasis on sculpture as place has provided some of the impetus to earthworks. The profound importance of the concept of place and the consequent sublimation of sculpture as form are among Andre's major achievements. Andre's evident concern for situation, for allowing a specific location to determine in part the final dimensions of a work is one that he shares with Flavin; Andre himself has referred to it as "post studio art." For those artists engaged in Earthworks, the Minimalist emphasis on environment prompted an all but total removal to the out-of-doors. If the simple basic shapes, cuts, or markings in or upon nature of Heizer, Long, Dibbets, and De Maria appear to devolve from the modular units of the Minimalists, this resemblance is at best superficial. The significant difference in attitude can perhaps best be described by the term "de-differentiation," defined as the "reversion of specialized structures (as cells) to a more generalized or primitive condition often as a preliminary to major change."

What, then, are Earthworks? Remote, largely inaccessible, they are sites known to a larger public solely by means of photographs or occasionally film. Documentation is fragmentary, incomplete, and an inadequate surrogate for the reality of the work, leaving the viewer totally unequipped to do more than just barely comprehend the actual experience. It is a common assumption, but a misleading one, that Earthworks only exist for the photographs; but to experience these sites at all, the viewer is thrust back upon either the photographs or residual experiences with nature which, for the urban art audience is, unrewarding. Although the art is often vast in scale, it cannot be considered public; Earth-

works have, in fact, disrupted the traditional relationship between scale and public monuments. Perversely illogical in their physical removal from their audience, such works are, nonetheless, entirely esthetic in their appropriation of nature for the very reason that they impose the system of the individual artist upon the much larger and entirely separate system of Mother Earth. But if the gratification for the spectator denied access to the work is all but impossible, the gratification for the artist must be enormous. As Heizer has said, "In the desert, I can find that kind of unrapped, peaceful, religious space artists have always tried to put into their work. I don't want any indication I've been here at all. My holes should have no history, they should be indeterminate in time and inaccessible in locale."³

In giving up the finite object, the artists making Earthworks have returned to a more direct contact with their materials, moving away from the urban mechanized environment and the rigid standardized industrial units of the Minimalists to the very opposite extreme. In this shift away from precise geometric forms, both the earthworkers and the process artists are giving currency to a type of expressionism that in some ways resembles fifties attitudes. This is best explained by Robert Morris, who wrote: "Random piling, loose stacking, hanging, giving passing form to the material. Chance is accepted and indeterminacy is implied since replacing will result in another configuration. Disengagement with preconceived enduring forms and orders for things is a positive assertion. It is part of the work's refusal to continue estheticizing form by dealing with it as a prescribed end."⁴

Of those artists currently using nature as form/medium/content/place, Michael Heizer is the most intransigent. Heizer's early projects indicate a concern for random order; in *Dissipate*, 1968, five shallow cuts, each twelve feet long, in the Black Rock Desert, Nevada, are simply, in the artist's own words, "toothpicks thrown on a tabletop." The ironic, casual, throwaway quality of the work is entirely at odds with the monumental severity and starkness of the

²Ad Reinhardt, quoted in *Conceptual Art and Conceptual Aspects*, The New York Cultural Center, New York, 1970, p. 46.

³Michael Heizer, quoted in Howard Junker, "The New Sculpture: Getting Down to the Nitty Gritty," *The Saturday Evening Post*, vol. 241, no. 22, November 2, 1968, p. 42.

⁴Robert Morris, "Anti Form," *Artforum*, vol. VI, no. 8, April 1968, p. 35.

desert. This is all the more evident in that our frame of reference (i.e. the canvas rectangle, loft or gallery) no longer exists. The gesture is almost self-effacing in its acknowledgment of man's fundamentally inconsequential efforts to compete with the overwhelming scale and harsh beauty of nature, arrogant in the decision to tackle nature, and urgent in its expression of the need for catharsis to create anew. Admitting as much, Heizer has said, "Man will never create anything really large in relation to the world—only in relation to himself and his size. The most formidable objects that man has touched are the earth and the moon. The greatest scale he understands is the distance between them, and this is nothing compared to what he suspects to exist."⁵

From shallow cuts, frankly linear in disposition, in such works as *Dissipate*, *Circular Land Drawing*, and *Loop Drawing*, Heizer has moved through a succession of trenches, and depressions, in *Nine Nevada Depressions*, *Munich Depression*, and the recent *Double Negative*. Although Heizer's work requires much of the same type of physical effort and activity as Richard Serra's lead prop pieces, the traces of such activity are unrecorded. The documentation of the artist's process holds little interest for Heizer, and is of little consequence to the viewer; one's apprehension of and relationship to the work, even vicariously, does not depend upon either the angst of the creative act or its traces. But just as Heizer imposes his own esthetic vision on nature, he allows nature to act on a work. Time, therefore, becomes an important condition of his work: erosion, changes of season, etc., become an integral part of his concept. In so far as *Double Negative* approximates a configuration that achieves a precarious accommodation with both the forces of nature and art, it is Heizer's most brilliant work to date. Heizer's work assumes a metaphysical quality alien to much of the work of the early sixties but closer to the work of Newman, Rothko, or Still; it is only in 1970, however, that we are faced with the possibility of an incomplete photographic record of work that presumably will be dismantled or destroyed by the ubiquitous hand of time.

Unlike Heizer, Walter De Maria's obsession with the earth can be seen as an extension of his own very personal

sense of phenomena. His remark, "I think both art and life are a matter of life and death" is particularly revealing in demonstrating De Maria's concern with the measure of himself in relation to nature (witness the famous photograph of the artist stretched out between two parallel chalk lines in the desert). De Maria has also stated his belief that a good part of the value of his work is the material; his exhibition at the Heiner Friedrich Gallery in Munich in September–October 1968, in which he covered the gallery floor with 1600 cubic feet of dirt, was ample proof of this concern. Although he expressed an interest in dirt as early as 1960, when he spoke of his wish to build an "art yard," it was not until 1968 that he was able to execute his earth projects both inside and out-of-doors. Unlike Heizer, who refuses to consider either a gallery or museum context in terms of the real material, De Maria, like Richard Long, finds either situation acceptable to his needs, as a convenient means of documenting activity and material in a closed static context. De Maria's film, *Hard Core*, 1969, exploits one camera technique, that of panning, each pan covering 360°, each clearly demarcated by sections from a very limited plot line. With each additional pan, the film conveys the sense of tracing a line in the desert (i.e., the camera position plots the points on an imaginary line), scanning the site in multiple positions and at different times of the day. In this way, the artist is able to juxtapose not only the reality of the camera but explore the full potential of his site as well.

Like Heizer and De Maria, the selection of a site is of vital importance to Richard Long. Having made this selection, usually the gently rolling slopes of his native Bristol, Long impresses his form upon the site, altering the original condition: it is the activity rather than the disruption of nature that is paramount in his work. To this extent, the shapes that he prefers are simple, usually a circle or square, or variations thereon, a cross, a mound, etc., with just the barest indentation into or extension from the ground. Long's work is self-explanatory; it is possible to work from the piece to the concept and to comprehend the process by which it came into being; what is less explicit, however, is the chain of circumstances leading to the culmination of a work which the artist does not care to reveal, except as information passed on by word of mouth. The most impressive features of Long's work is not this

resistance to a complete understanding, but what it does convey about the artist—the importance of walking or cycling, of being rooted, privately and poetically, to the site as seen in his oblique references to its history/legend (witness the formal relationships to the circular projections of earth which are the scant remains of Woodhenge).

To the extent that Long's forms are basic and not unknown, they belong to a common vocabulary; Robert Smithson's *Spiral Jetty* has been compared to Long's spiral; both were shown recently at the Dwan Gallery in New York; earlier precedents exist in the work of Duchamp and Cornell, to name just two artists who have made use of the form. The Italian Mario Merz' work is concerned with a similar form. In a statement accompanying his exhibition at the Sonnabend Gallery in New York in April–May 1970, he wrote:

My own work is based on this . . . Fibonacci series in which numbers develop in progressive series towards infinity, starting from number one. In their progress, each preceding number is included in the number following it.

This compounding of each number in the one that follows is the basic, rhythmic law of numbers in which Fibonacci develops the mathematics of organic growth in nature.

The male bees, for example, are reproduced according to a proliferation that is accountable through the Fibonacci series. I counted the fruit of the pine cone in series of 1,1,2,3,5,8,13,21 and counterwise toward the center of the earth as 21,13,8,5,3,2,1,1. I found the pineapple following the same mathematical order. The silkworms of spiral plants revealed to me the form of the spiral itself.

In this series of drawings . . . and in the works that derive from the same rhythm of proliferation, the spiral figuration is the dilation of the space as it develops in accordance with the Fibonacci series . . .⁶

Similarly, a basic form like the cube has been used by artists as diverse as Tony Smith, Judd, and Morris. That the forms of the last few years have been deliberately simplified and, as such, used by many artists in no way negates

⁵Michael Heizer, quoted in "The Art of Michael Heizer," *Artforum*, vol. VIII, no. 5, December 1969, p. 36.

⁶Mario Merz, unpublished statement accompanying exhibition at Sonnabend Gallery, New York, April 25–May 14, 1970.



their value as form; each artist, of necessity, reinvents form anew. What it does indicate, however, is that where form functions in the newer art is only in its conjunction with other attitudes that were, if not suppressed, then largely subdued during the early sixties. One of the most important of these is process. In the work of both Richard Serra and Bruce Nauman (as well as Long, Morris, and to a lesser extent Jan Dibbets), the documentation of the artists' engagement with the work is of paramount importance. Nauman's work communicates a superficial boredom in the painstaking documentation of the inconsequential acts of human existence (usually the artist's). We find the artist recording occurrences in his studio that have little to do with customary procedures and locating them in a fixed position in time. Titles are often imperative to an appreciation of the work and offer, in the Duchampian sense, an ironic commentary both on the event and on the nature of the art object. Where this occurs, the burden of response to each piece rests primarily with the arbitration between the title and the event that it signifies. Consequently, Nauman has eliminated most of the physical properties characteristic of recent sculpture; his materials are generally nondescript and lack the tactile or visual ornamentation associated with found objects or industrial products. As he has reduced his structure to a minimum, they often are so small in scale as to be barely perceptible, impassive and anonymous in the face of both the spectator and the environment. To the extent that the object becomes the receiver for the event, Nauman's work is extremely effective in emphasizing the disjunction between the two.

If Nauman's work is by implication an extension of himself, even to the degree that his most recent series of work—a number of corridors through which a person can just barely maneuver: films, audiotapes and videotapes of his own activities—is self-referential, Richard Serra's metal plate props also bear evidence of his activity. Two or more units, usually geometric in configuration, balance one another to maintain a stable relationship. The ferocious struggle that occurs in the setting up of a work goes unrecorded except for the residual markings or scars on the metal surface; nonetheless, the props exist in such a precarious state that they generate a tremendous potential for disorder. As such, they are distinctly threatening to the spectator and an imposition on the

environment. By interrupting the typical spectator/object/environment sequence, Serra heightens one's awareness of the events, or processes, that constitute motion, the act of changing place. Gravity, balance, floor and wall planes are essential to this process and to the ultimate order of the props. Serra has frequently chosen a lead antimony for both the malleability and the look of rawness that he seems to prefer in order to heighten the awareness of its natural state. The concern for materials, for process and gesture evident in his work and the work of several New York sculptors is in some ways an aggrandizement of the practices of the New York School of painting of the '50's, and in particular of Pollock. For Serra, however, it is the ability to accommodate gesture, with its emphasis on the action/event, with form, at once closed and ordered, that provides the individuality of his work. In an extension of these possibilities, Serra has recently been experimenting with Earthworks, which offer him the opportunity to work form and gesture in a similar context but on a larger scale than he could attain with the prop pieces.

As Bruce Nauman has stated, "art should raise questions"; the work of the last five years has been, above all, about questioning art. One of the more significant changes in recent attitudes has been the displacement of the overt object as central to the fulfillment of the idea. As LeWitt wrote:

In conceptual art the idea or the concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and the decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman.⁷

Conceptual art is currently identified with linguistics. As such, it is not unlike Pop art's use of the banal object and the mass media in culling from outside sources. The history of the art of the twentieth century bears ample testimony to the advantageous use made of music, philosophy, science, psychology, and mathematics in the formulation of radical new art. With few exceptions,

⁷Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum*, vol. V, no. 10, Summer 1967, p. 80.





II. CALORE

327. CALORE

328. RISCALDAMENTO

329. COTTURA

330. COMBUSTIBILE

331. INCOMBUSTIBILITÀ

332. FREDDO

333. REFRIGERAZIONE

the most recent being color abstraction which has issued a dogmatic denial of any conditions other than those obtained from the nature of painting itself, most art forms, past and present, both depart from and refer to, sources other than the purely formal properties of painting or sculpture. Whatever their sources, however, every viable art form ultimately succeeds in subsuming its origins. Conceptual attitudes evident in work as diverse as LeWitt, Kosuth, Weiner, Long, Darboven, Dibbets, and Buren, are not necessarily related to language. The emphasis on language, however, as practiced by Kosuth, Weiner, and Burgin, serves to focus on certain recent trends, in which the condition of art is no longer defined by its appearance. Burgin's statement elaborates on this issue:

Some recent art, evolving through attention both to the conditions under which objects are perceived and to the processes by which aesthetic status is attributed to certain of these, has tended to take its essential form in message rather than in materials. In its logical extremity this tendency has resulted in a placing of art entirely within the linguistic infrastructure which previously served merely to support art. In its less hermetic manifestations, art as message, as 'software', consists of sets of conditions, more or less closely defined, according to which particular concepts may be demonstrated. This is to say, aesthetic systems are designed, capable of generating objects, rather than individual objects themselves. Two consequences of this work process are: the specific nature of any object formed is largely contingent upon the details of the situation for which it is designed; through attention to time, objects formed are intentionally located partly in real, exterior, space, and partly in psychological, interior, space.⁸

The early work of Lawrence Weiner, like that of Burgin, appeared to satisfy some of these conditions: by diminishing the importance of the object per se, Weiner was able to identify them as cues to a situation. However insubstantial, his wall removals and paint sprayed on the floor remained literal, concrete visual statements; they were replaced by their verbal equivalents which could locate a situation without specifying its source. In making the realization of the object unnecessary,

as he himself has stated, Weiner has thrust the burden of perception back on the spectator.

Victor Burgin's photo paths of 1967 were concerned with two different space-time situations: they demonstrate an alteration of a real situation—i.e. a floor—and an abstraction of the concept of floor by means of a photographic duplication superimposed on the actual floor. In speaking of this, Burgin has said:

Accepting the shifting and ephemeral nature of perceptual experience, and if we accept that both real and conceptual objects are appreciated in an analogous manner, then it becomes reasonable to posit aesthetic objects which are located partly in real space and partly in psychological space. Such a placing of aesthetic objects however involves both a revised attitude towards materials and a reversal of function between these materials and their context.⁹

In his most recent work, Burgin has concentrated on language alone, using brief messages as self-referential situational cues. In structuring a relationship between situations which exist in memory alone, rather than as objects with which the spectator can identify, Burgin is attempting to extend the range of abstraction beyond the purely physical. In offering a linguistic structure based on a specific pattern Burgin is extending his earlier concern with real space and psychological space albeit in another dimension.

Kosuth's earliest works, such as *One and Three Chairs* of 1965, were concerned with the relationship between the real object and its abstract possibilities: the illusion of the object, the concept of the object. From these experiments he moved to definitions of such concepts as "transparency, transparency, transparent," "object," "universal," "nothing," all of which he titled "Art as idea as idea," an extension of Reinhardt's "art-as-art." The presentation of these dictionary definitions was accomplished by means of enlarged photostats which made critical reference to the condition of painting that Kosuth considered a negative one for the late sixties. However critical their statement about painting, these works still indicated Kosuth's fondness for the object per se. More recently, he eliminated the photostat blow-ups in favor of the definition alone, concentrating on language. Nonetheless, the vocabulary that he chooses, if extra-

pictorial, is not inconsistent with concerns that have affected other artists of the late sixties, namely the process artists, although the form that each chooses is of course different; a description of physical properties, published in *New York Magazine*, November 24, 1969, lists "Texture; Weight; Lightness; Density; Rarity; Hardness; Rigidity; Softness; Pliancy; Elasticity; Toughness; Brittleness; Fragility; Powderiness; Crumbliness." Subsequently he abandoned the presentation of single words and categories (whose meanings were first particular and then general), and published sections from the thesaurus, freeing Kosuth from the need to make specific references. His information tables, first shown in "Conceptual Art and Conceptual Aspects," at the New York Cultural Center in the summer of 1970, have by stacking various materials which changed each week, brought the artist to the point of origin for his idea, namely the thought process from which art originates.

Although not involved with linguistics, Jan Dibbets is, like Burgin, not interested in the object as such but rather with recording a set of conditions that he has imposed upon his subject—usually nature. In his perspective corrections of 1968, which he had documented by means of photographs, Dibbets has defined a series of planes which are in opposition to the natural perspective of his subjects (grass lawns or room interiors). In these works and in his markings of trees Dibbets would appear to offer an art construct as a parallel to the order of nature. Dibbets work is in fact an amalgamation of multiple interests: in landscape, in concept, in materials, which he has pursued by introducing a surrogate for the object (photography or film) and by emphasizing process rather than end-state, technology rather than craft (although he remains a painter in point of orientation). His documentation of the shortest day of the year as photographed through the window of the Guggenheim Museum realizes three different time/space situations: the original, the photographed version of the original, the real time structure in which the slides are shown.

Daniel Buren's work of the last four years consists of papers printed with alternating white and colored vertical bands, each 8.7 centimeters in width, the two ends of which are painted dull white. These papers have been affixed to varying surfaces, both indoors and out, in Europe and in the United States. Most recently, in New York, it was pos-

⁸Victor Burgin, "Situational Aesthetics," *Studio International*, vol. 178, no. 915, p. 119.

⁹Victor Burgin, *ibid.*, p. 119.









sible to see a total of twenty-five pieces (in grey, blue, pink, violet, orange, sky blue, red, yellow, green and white stripes—selected without any order of preference) simply by dialing a telephone number and receiving the information as to their locations. By maintaining the consistency of his stripes Buren is able to deny the importance of the object and the formal concerns which have taken precedence in much of contemporary art. "... this painting no longer has any plastic character, but that it is *indicative or critical*. Among other things, indicative/critical of its own process,"¹⁰ As he has said,

The perspective we are beginning to have, thanks to these past four years, allows a few considerations on the direct and indirect consequences which this implies on the very conception of art. This apparent break (no research, nor any formal evolution for four years) offers a platform that we shall situate at zero level, when the observations both internal (conceptual transformation as regards the action/praxis of a similar form) and external (work/production presented by others) are numerous and rendered all the easier as they do not participate in the various surrounding movements, but are rather made from their absence.¹¹

This recent tendency to use extra-visual phenomena has its origins not only in Minimal art but in such other singular figures as Duchamp, Pollock and Reinhardt. Duchamp's statement, "All my work in the period before the *Nude* was visual painting. Then I came to the idea,"¹² is indicative of the direction in which many younger artists are moving today. Issues of art, "non-art," 'anti-art,' 'non-art art,' and 'anti-art art' are useless" as Donald Judd says, adding, "If someone says his work is art, it's art."¹³ What seems to be at issue in 1970 is no longer the question of whether one can still make a painting or sculpture, in conventional terms, but the larger definition of what, indeed, is art.

Diane Waldman

¹⁰Daniel Buren, *Mise en garde*, A 37 90 89, Antwerp, November, p. 7 (English).

¹¹Daniel Buren, *ibid.*, p. 4.

¹²Marcel Duchamp, quoted in *Conceptual Art and Conceptual Aspects*, The New York Cultural Center, New York, 1970, p. 46.

¹³Donald Judd, quoted in *Conceptual Art and Conceptual Aspects*, The New York Cultural Center, New York, 1970, p. 47.













Eastern Europe, South America, the Orient and the Artistic Third World

If marked on a globe of the world, all the recognized centers of innovative contemporary art would be clustered in western Europe and eastern North America; a few isolated areas would appear elsewhere but no additional pattern would be immediately discernible.

This overwhelmingly unbalanced distribution would be clarified somewhat if a comparison were made between artistically favored and unfavored countries in regard to such indicators as GNP, average yearly income, levels of literacy and education, and other normal sociological criteria. Beyond these objective guidelines, however, less tangible factors would emerge as being of at least equal importance: the attitude of political regimes to personal and cultural expression; the quantity of artists living within face-to-face proximity to each other in a given society; the availability of general art education, art schools, art critics, and of information about contemporary art; the character and degree of either public or private patronage for living artists; and the nature of any previous, indigenous artistic tradition.

The present concentration of innovative contemporary art in a narrow, North Atlantic, predominantly English-speaking area becomes an almost foregone conclusion in view of this not so hypothetical sociological analysis. Its consequence is an involuntary form of cultural imperialism, similar to that exerted by Paris during much of the earlier part of the 20th century. Artists elsewhere in the world find themselves either straining to remain abreast of the events in the artistic capitols or otherwise confining themselves to a limited and provincial career. The most favored artists are those who travel to the capitol, fol-

lowed by those who learn English and follow the art journals. However, since aesthetic judgments in the Occident are so closely related to art history, a relativistic view of art activities in widely separated instances would show, for example, that what would appear as retardataire surrealism or constructivism in a Parisian or New York context might be accepted as progressive and innovative in Krakow, Montevideo, or Bombay. One must also add that since 1960, much contemporary European art that has been considered innovative in Paris, London, or Milan has been less favorably received by critical judgment in New York.

The hegemony of New York has been based on its primacy in the sequential development of stylistic innovations, and on its critical and commercial facilities for the spreading and marketing of these innovations. So long as these innovations have remained formal and visual in character, rather than ideological and philosophic, New York has maintained its role as capitol of capitols. Post-object, process, and conceptual art have undermined this position, however, at exactly the same moment that a crisis in general, as well as in cultural economics, has at least temporarily reduced the level of American private patronage for the visual arts. New York still acts as a lodestone for artists. For the first time in almost a generation, however, the roster of advanced and experimental young artists includes Germans, Dutch, English, Italians, Brazilians and Japanese, many of whom have reached their present development outside of New York. This current situation, despite its continuation of a North Atlantic focus, nevertheless marks a considerable change from that prevailing as recently as four or five years ago.

In turning to a review of specific geographical areas, one may conveniently begin with central and eastern Europe. Although in close physical proximity to western European art centers, the socialist bloc has offered relatively few aesthetic innovations in the past five years. Such figures as the sculptor Krasinski and the geometrical conceptualist Gostomski in Poland, the Czech sculptors Kolibal and Nepras, and the young Yugoslav conceptual artists Pogacnik, Nez, and Salamun in Ljubljana should be numbered among the small number of significant artists in this region.

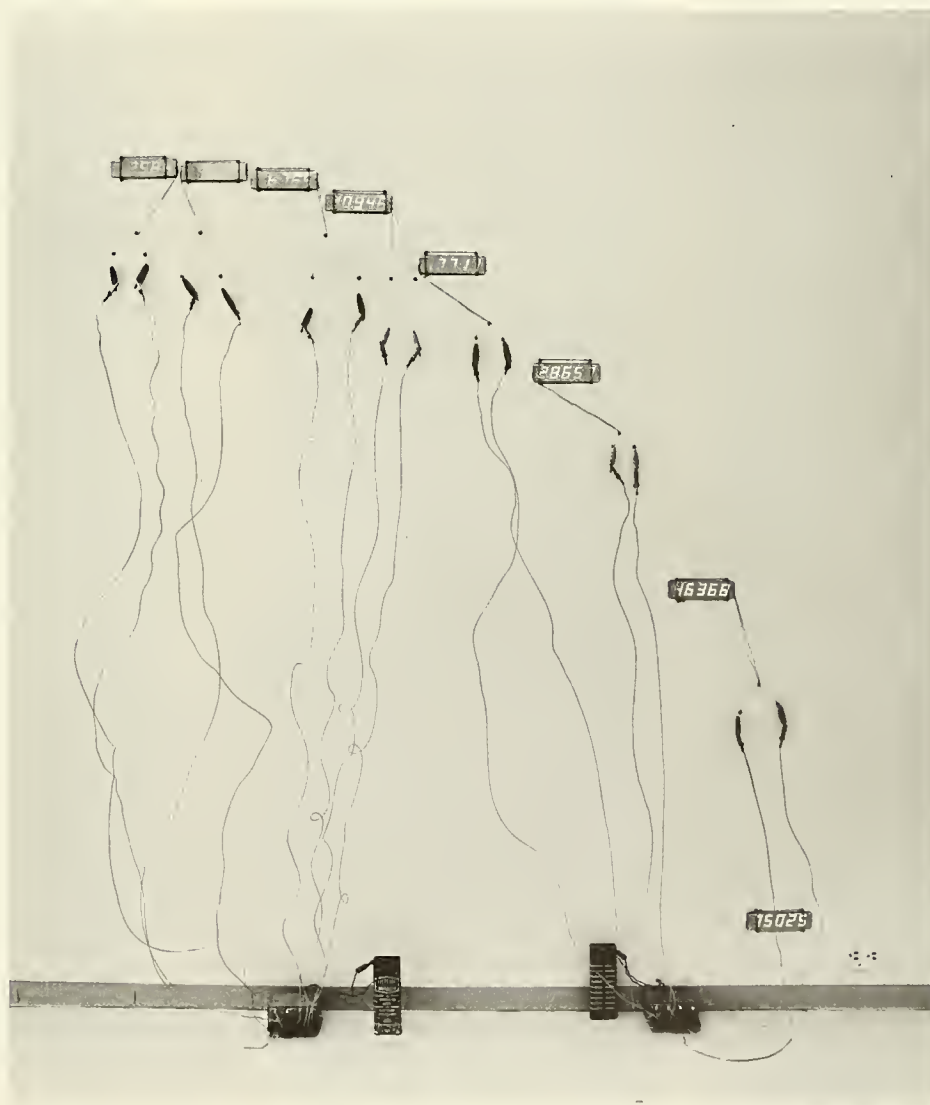
The situation in South America is similarly ambiguous; although different in character from the political climate of restraint or instability in socialist eastern Europe, the political crises affecting such important artistic centers as São Paulo and Rio de Janeiro in

Brazil and Buenos Aires in Argentina have acted to some extent as deterrents to new artistic directions. Brazil in particular, with its deepening schism between a military regime and a growing revolutionary opposition, has suffered culturally to a major extent. It is significant that many of the important Brazilian artists have emigrated or have spent more than the usual periods abroad, including Wesley Duke Lee and Antonio Dias. The latter, who works in Milan, has in his recent works demonstrated his awareness of the necessity for a post-formalist aesthetic in painting, and has emerged as an important investigator of the linguistic structure underlying visual imagery.

In Buenos Aires the young former painter Luis Fernando Benedit has with his *Biotron*, shown at the 1970 Biennale of Venice, shown himself to be perhaps the most interesting among the new generation of Argentines. The *Biotron*,

which is in effect a large, electronically controlled environment for live honey bees, poses the question of the closeness with which an artist may approach the domain of pure or applied science and still be considered an artist. In Benedit's case, the answer may be that his recent work, obviously concerned with life systems, is on one hand the effacement of art before science, but on another simply a more direct and less metaphorical way of representing the exterior world than has been normal for artists.

In relation to the artistic situation of the cultural capitols, the underdeveloped nations present the unhappy spectacle of having in most cases lost their own artistic traditions but of not yet having entered the domain of advanced contemporary art—a situation in which the first is to be lamented more than the second. One curious exception to this regrettable fact is the former col-



onies and protectorates of the old British empire, from which have come numerous young artists of note who, with a knowledge of English and therefore an immediate advantage in the world of contemporary art, have successfully entered the artistic milieu of London and New York.

The last area to be considered in this review of artistic activities outside of western Europe and eastern North America is the Orient, and Japan in particular. While much of Asia is either in a state of profound political turmoil or in transition between a traditional agrarian culture and a westernized industrial social structure, Japan is not only one of the greatest industrial nations in the world but also a major art center. The consequences of the American occupation of Japan was that much of the population has been exposed to English; a significant number of Japanese artists have thereby gained access to information concerning North Atlantic advanced art. The visits of such artists as Sam Francis and Jasper Johns to Japan, the travels of Japanese artists to Europe and New York, and the international exhibitions held in Tokyo during the 1960's have also fostered this opening toward Western contemporary art. The consequences for the development of Japanese art have been a predictable mixture of derivative imitation of North Atlantic styles, a superficial updating of Japanese artistic traditions, and a small number of truly original figures whose work commands respect on an international level. It is significant that at present artists in this latter group have achieved an international standing not on the basis of formal stylistic innovations but through their involvements with aesthetic and philosophical ideas.

Of these Japanese artists, On Kawara, now living in New York, has attained an unusual degree of conceptual purity through his reduction of art making to various forms of process, particularly by means of such real time systems as his telegrams ("I am still alive") and his paintings of calendar dates. This last group of works, each consisting of a canvas with the day, month and year and painted during the day indicated, is an elegant solution to the problem of joining a real time system to the traditional artistic medium of oil on canvas.

Jiro Takamatsu, who is in his middle thirties and lives in Tokyo, has also based his art on issues separate from those of formal stylistic innovations. Using flat squares of cloth, rope lat-

tices, sawed tree trunks, and painted shadows, he has created situations which exploit and dramatize the qualities of language and of linguistic ambiguity. His squares are thus not squares, flat surfaces not flat, shadows not shadows, and his trees not really trees. Each of his situations forces us to rethink our use of language: specifically, to reorder our awareness of the differences between conceptual categories in themselves and the physical situations to which we apply those linguistic categories.

There is no general conclusion to be drawn from artistic developments in areas at a remove from the present centers of world art. A few points of summary and speculation may nevertheless be pertinent:

1. Given the present political and cultural structure of the world, it is for at least the present and the near future an overwhelming advantage for any artist to know English.
2. The English-speaking, North Atlantic hegemony of advanced contemporary art has been based on the dialectics of innovation in formal visual style.
3. Artists who are at a distance from the cultural capitols, either physically or aesthetically, are at an almost hopeless disadvantage in the arena of formal stylistic innovation.
4. Changes in the logic of art, and in the economic support of art within the cultural capitols, have begun to reduce the disparity of creative opportunities between cosmopolitan and isolated areas.
5. Extremely affluent, metropolitan societies based on heavily industrialized economies may no longer be the indispensable locales for advanced art that they have been until now. Such prerequisites may remain necessary for art only to the degree that they are accompanied by a high degree of cultural freedom, and by an intensive level of information flow and accessibility.
6. The divisions between "high" and debased or popular art, which are already being broken down, will in the wake of their dissolution probably be accompanied by a comparable breakdown in the division between advanced experimental art and more indigenous forms of artistic expression. This latter development will eventually reduce the present disproportionate influence of the artistic capitols upon the rest of the cultural world.

Edward F. Fry

Group Exhibitions (listed in abbreviated form under individual artists)

Tibor de Nagy Gallery, New York, *Shape and Structure*, January 5-23, 1965. (Andre, Judd, Morris)

The Center Gallery, Washington, D.C., *Diagrams: Dan Flavin, Don Judd*, January 30-February 18, 1966.

Institute of Contemporary Art, Boston, *Multiplicity*, April 16-June 5, 1966. Catalogue introduction by Molly Rannels. (Andre, Flavin, Judd, LeWitt, Morris)

The Jewish Museum, New York, *Primary Structures: Younger American and British Sculptors*, April 27-June 12, 1966. Catalogue introduction by Kynaston McShine. (Andre, De Maria, Flavin, Judd, LeWitt, Morris)

The Finch College Museum of Art, New York, *Art in Process: The Visual Development of a Structure*, May 11-June 30, 1966. Catalogue foreword by Elayne H. Varian; statements by the artists. (Flavin, Judd, LeWitt, Morris)

Fischbach Gallery, New York, *Eccentric Abstraction*, September 20-October 8, 1966. Exhibition organized and catalogue essay by Lucy Lippard. (Nauman)

Dwan Gallery, New York, *10*, October 4-29, 1966. Traveled to Dwan Gallery, Los Angeles, May 1967. (Andre, Flavin, Judd, LeWitt, Morris)

Los Angeles County Museum of Art, *American Sculpture of the Sixties*, April 28-June 25, 1967. Catalogue introduction by Maurice Tuchman; essays by Lawrence Alloway, Wayne V. Anderson, Dore Ashton, John Coplans, Clement Greenberg, Max Kozloff, Lucy R. Lippard, James Monte, Barbara Rose, Irving Sandler. Traveled to Philadelphia Museum of Art, September 15-October 29, 1967. (Andre, De Maria, Flavin, Judd, LeWitt, Morris, Nauman)

The Washington Gallery of Modern Art, *A New Aesthetic*, May 6-June 25, 1967. Catalogue essay by Barbara Rose. (Flavin, Judd)

Studio Galerie, Johann Wolfgang Goethe Universität, Frankfurt am Main, *Serielle Formationen*, May 22-June 30, 1967. Catalogue essays by Paul Maenz and Peter Roehr. (Andre, Dibbets, Flavin, Judd, LeWitt)

Dwan Gallery, New York, *Language to be Looked at and/or Things to be Read*, June 3-30, 1967. (Andre, De Maria, Flavin, Kawara, LeWitt, Morris)

Galerie Loehr, Frankfurt am Main, *Dies Alles Herzchen wird einmal Dir gehören*, October 1967. (Dibbets, Long)

Lannis Museum of Normal Art, New York, *Opening Exhibition: Normal Art*, November 1967. (Andre, Darboven, De Maria, Flavin, Judd, Kawara, Kosuth, LeWitt, Morris, Ryman)

John Gibson Gallery, New York, *The Hanging Floating and Cantilevered Show*, November 11-December 31, 1967. (Andre, Judd, LeWitt, Morris)

The Finch College Museum of Art, New York, *Art in Series*, November 22, 1967-January 6, 1968. Exhibition organized by Elayne H. Varian. (Andre, Darboven, Flavin, Judd, LeWitt)

The Larry Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, *Cool Art*, January 7-March 18, 1968. Catalogue introduction by Larry Aldrich. (Andre, De Maria, Judd, LeWitt)

Gemeentemuseum, The Hague, *Minimal Art*, March 23-May 26, 1968. Catalogue introduction by Enno Develing; "10 Structures in 20 Paragraphs" by Lucy Lippard. Traveled to Städtische Kunsthalle, Düsseldorf, January 17-February 23, 1969 (slightly altered catalogue); Akademie der Kunst, Berlin, March 16-April 13, 1969. (Andre, Flavin, Judd, LeWitt, Morris)

Dwan Gallery, New York, *Language II*, May 25-June 22, 1968. (Andre, Darboven, De Maria, Flavin, Heizer, Kawara, Kosuth, Morris, Weiner)

Neue Pinakothek, Haus der Kunst, Munich, *Sammlung 1968: Karl Ströher*, June 14-August 9, 1968. Catalogue essay by Hans Strelow. Traveled to Kunstverein, Hamburg, August 24-October 6, 1968; Neue Nationalgalerie, Berlin, March 1-April 14, 1969; Städtische Kunsthalle, Düsseldorf, April 25-June 17, 1969; Kunsthalle, Bern, July 14-September 3, 1969. (Andre, Darboven, De Maria, Flavin, Judd, Ryman)

Milwaukee Art Center, Milwaukee, Wisconsin, *Directions 1: Options*, June 22-April 18, 1968. Catalogue introduction by Lawrence Alloway. Traveled to Museum of Contemporary Art, Chicago, September 14-October 20, 1968. (Andre, De Maria)

Festival of Free Expression, Amalfi, *Arte e Azione Povera*, October 1968. (Dibbets, Long, Merz)

The Museum of Modern Art, New York, *The Art of the Real*, July 6-September 8, 1968. Catalogue essay by E. C. Goossen. Traveled to Centre National d'Art Contemporain, Paris; Kunsthau, Zurich; Tate Gallery, London. (Andre, Judd, LeWitt, Morris)

John Gibson Gallery, New York, *Anti-Form*, October 5-November 7, 1968. (Serra, Nauman)

Dwan Gallery, New York, *Earthworks*, October 5-30, 1968. (Andre, De Maria, Heizer, LeWitt, Morris)

The American Federation of Arts, New York (circulating exhibition), *Soft and Apparently Soft Sculpture*, October 6, 1968-October 12, 1969. Exhibition organized by Lucy R. Lippard. (Nauman, Serra)

Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner (called the "Xerox Book"), published by Siegelau/Wendler, New York, December 1968. Consists of one project from each artist in reply to the publisher's request to "submit a project of 25 consecutive pages, on standard 8½ x 11" paper, to be reproduced xerographically and printed."

Visual Arts Gallery, The School of Visual Arts, New York, *Series Photographs*, December 3, 1968-January 9, 1969. (Heizer, LeWitt, Nauman, Serra)

Leo Castelli Warehouse, New York, *Nine at Castelli*, December 4-28, 1968. Exhibition organized by Robert Morris. (Nauman, Serra)

January 5-31, 1969. Exhibition organized by Seth Siegelau and presented in an office space in New York rented for the occasion; catalogue contains statements by the artists. (Kosuth, Weiner)

Andrew Dickson White Museum of Art, Cornell University, Ithaca, New York, *Earth*, February 11-March 16, 1969. Catalogue essays by Willoughby Sharp and William C. Lipke; symposium of the artists. (Dibbets, Long, Morris)

March 1969. Exhibition organized by Seth Siegelau, New York; catalogue consists of replies or non-replies by the artists to request for information regarding the "work" to be contributed on the assigned day of exhibition. (Andre, Flavin, Kawara, Kosuth, LeWitt, Long, Morris, Nauman, Weiner)

Stedelijk Museum, Amsterdam, *Op Losse Schroeven, situations en crypto-structuren (Square Pegs in Round Holes)*, March 15-April 27, 1969. Exhibition organized by Wim Beeren; catalogue introduction by E. L. L. de Wilde; essays by Beeren, Piero Gilardi, Harold Szeemann. Traveled to Museum Folkwang, Essen as *Verborgene Strukturen*, May 9-June 22, 1969. (Andre, De Maria, Dibbets, Heizer, Long, Merz, Morris, Nauman, Ryman, Serra, Weiner)

The Museum of Modern Art, New York, (circulating exhibition) *New Media, New Methods*, March 16, 1969-August 16, 1970. Exhibition organized by Kynaston McShine. (De Maria, Heizer, Judd, Morris, Nauman, Serra)

Kunsthalle, Bern, *When Attitudes Become Form / Works—Concepts—Processes—Situations—Information*, March 22-April 27, 1969. Exhibition organized by Harold Szeeman; catalogue essays by Scott Burton, Gregoire Müller, Tommaso Trini. Traveled to Museum Haus Lange, Krefeld, May 10-June 15, 1969; Institute of Contemporary Art, London, September 28-October 27, 1969. (Andre, Burgin [London only], Darboven, De Maria, Dibbets, Heizer, Kosuth, LeWitt, Long, Merz, Morris, Nauman, Ryman, Serra, Weiner)

Multiples, New York, *Artists and Photographs*, March 28-April 25, 1969. Exhibition consists of box of photographic documentation. (Dibbets, Kosuth, LeWitt, Long, Morris, Nauman)

Fernsehgalerie Gerry Schum, Berlin, *Land Art*, April 1969. Exhibition, organized by Gerry Schum, consisted of TV program produced in cooperation with Senders Freies Berlin; catalogue introduction by Schum. (De Maria, Dibbets, Heizer, Long)

Hetzel Union Building Gallery, University Park, Pennsylvania, *Andre, Flavin, Judd, LeWitt and Morris*, April 6-May 20, 1969.

Paula Cooper Gallery, New York, *No. 7*, May-June 1969. Exhibition organized by Lucy Lippard. (Andre, Darboven, De Maria, Dibbets, Kawara, Kosuth, LeWitt, Long, Morris, Nauman, Serra, Weiner)

John Gibson Gallery, New York, *Eco-logic Art*, May 17-September 28, 1969. (Andre, Dibbets, Long, Morris)

Centre for Communications and the Arts, Simon Fraser University, Burnaby, British Columbia, untitled exhibition, May 19-June 19, 1969. Exhibition organized by Seth Siegelau; catalogue contains projects by the artists. (Dibbets, Kosuth, LeWitt, Weiner)

Whitney Museum of American Art, New York, *Anti-Illusion: Procedures / Materials*, May 19-July 6, 1969. Exhibition organized and catalogue essays by Marcia Tucker and James Monte. (Andre, Morris, Nauman, Ryman, Serra)

Dwan Gallery, New York, *Language III*, May 24-June 18, 1969. (Andre, Darboven, De Maria, Heizer, Kawara, Kosuth, LeWitt, Morris, Weiner)

July, August, September, various locations, July 1-September 30, 1969. Exhibition organized by Seth Siegelau; catalogue documents the work of each artist: Andre (the Hague), Buren (Paris), Dibbets (Amsterdam), Kosuth (Portales, New Mexico), LeWitt (Düsseldorf), Long (Clifton Down, Bristol, England), Weiner (Niagara Falls).

Ace Gallery, Los Angeles, *Wall Show*, August 5-September 20, 1969. (Weiner, August 5-9; Ryman, August 26-30; LeWitt, September 9-13)

Edmonton Art Gallery, Edmonton, Alberta, *Place and Process*, September 4-October 26, 1969. Exhibition organized by Willoughby Sharp; film "Place and Process" by Evander D. Schley and Robert Fiore. Traveled to Kineticism Press, New York, November 1-28, 1969. (Andre, Dibbets, Heizer, Long, Morris, Weiner)

Seattle Art Museum, 557,087, September 5-October 5, 1969. Exhibition organized by Lucy Lippard; catalogue consists of notecards for each artist. Traveled to Vancouver Art Gallery as 955,000, January 3-February 18, 1970; Centro de Arte y Communication, Buenos Aires as 3,549,000. (Andre, Buren, Burgin [Buenos Aires only], Darboven, De Maria, Dibbets, Heizer, Kawara, Kosuth, LeWitt, Morris, Nauman, Ryman, Serra, Weiner)

Detroit Museum of Art, *Other Ideas*, September 10-October 9, 1969. Catalogue essay by Samuel J. Wagstaff, Jr. (Andre, De Maria, Heizer)

Städtischen Museum, Leverkusen, *Konzeption—conception*, October 1969. Exhibition organized by Konrad Fischer and Rolf Wedewer; catalogue essay by Wedewer; sentences on conceptual art by Sol LeWitt. (Buren, Burgin, Darboven, Dibbets, Kawara, Kosuth, LeWitt, Nauman, Weiner)

Museum of Contemporary Art, Chicago, *Art by Telephone*, November 1-December 14, 1969. Exhibition organized by Jan van der Marck; catalogue consists of recorded telephone instructions from the artists; introduction (on record jacket) by van der Marck. (Dibbets, Kosuth, LeWitt, Morris, Nauman, Serra)

Kunsthalle, Bern, *Pläne und Projekt als Kunst*, November 8-December 12, 1969. Exhibition organized by Harold Szeemann; catalogue introduction by P. F. Althaus. (Buren, Dias, Dibbets, Kosuth, LeWitt, Weiner)

Art Gallery, University of California, Irvine, *Five Sculptors: Andre, Flavin, Judd, Morris, Serra*, December 9, 1969-January 18, 1970.

The Finch College Museum of Art, New York, *Art in Process IV*, December 29, 1969-January 26, 1970. Catalogue foreword by Elayne H. Varian; statements by the artists. (Andre, Morris, Nauman, Ryman, Weiner)

The Museum of Modern Art, New York, *Spaces*, December 30, 1969-March 1, 1970. Exhibition organized and catalogue essay by Jennifer Licht. (Flavin, Morris)

Sidney Janis Gallery, New York, *String and Rope*, January 7-31, 1970. (Burgin, De Maria, Morris, Nauman, Weiner)

Museum of Contemporary Art, Chicago, *Evidence on the Flight of Six Fugitives*, March 27-May 10, 1970. (De Maria, Heizer, Long)

18 Paris IV.70, April 1970. Exhibition organized by Michel Claura; catalogue, published by Seth Siegelau, contains the works or descriptions of the works of the artists. (Buren, Dibbets, Kawara, LeWitt, Long, Ryman, Weiner)

Protetch-Rivkin, Washington, D.C., *Conceptual Art*, April 1970. (Kawara, Kosuth, LeWitt)

The New York Cultural Center, *Conceptual Art and Conceptual Aspects*, April 10-August 25, 1970. Exhibition organized and catalogue compiled by Donald Karshan; statements by various artists. (Buren, Dibbets, Kawara, Kosuth, Nauman, Weiner)

Allen Art Museum, Oberlin College, Oberlin, Ohio, *Art in the Mind*, April 17-May 12, 1970. Exhibition organized and catalogue essay by Athena T. Spear. (Burgin, Kawara, Kosuth, LeWitt, Nauman, Weiner)

Tokyo Metropolitan Art Gallery, Tokyo *Biennale 1970: Between Man and Matter*, May 10-30, 1970. Catalogue essay by Yusuke Nakahara. Traveled to Kyoto Municipal Art Museum, June 6-28; Aichi Prefecture Art Gallery, Nagoya, July 15-26, 1970. (Andre, Buren, Dibbets, Kawara, LeWitt, Merz, Nauman, Serra, Takamatsu)

The Jewish Museum, New York, *Using Walls*, May 13-June 21, 1970. Catalogue introduction by Susan Tumarkin Goodman. (Buren, LeWitt, Morris, Ryman, Weiner)

Dwan Gallery, New York, *Language IV*, June 2-25, 1970. (Andre, De Maria, Heizer, Kosuth, Morris)

Galleria civica d'arte moderna, Turin, *Conceptual art, arte povera, land art*, June 12-July 12, 1970. Exhibition organized by Germano Celant; catalogue essays by Mallé, Passoni, Lippard, Celant. (Andre, Darboven, Dibbets, Heizer, Kawara, Merz, Nauman, Morris, Flavin, LeWitt, Long, Merz, Morris, Nauman, Weiner)

Camden Arts Center and Central Library, London Borough of Camden, *Survey '70: Idea Structures*, June 24-July 19, 1970. Exhibition organized and catalogue edited by Charles Harrison. (Burgin, Kosuth)

Studio International, vol. 180, no. 924, July-August 1970, pp. 1-48. Exhibition (called the "Studio International Summer Show") organized by Seth Siegelau by requesting critics David Antin, Germano Celant, Michel Claura, Charles Harrison, Lucy R. Lippard and Hans Strelow each to make an 8-page section available to the artist(s) that interested them. (Buren, Burgin, Darboven, Dibbets, Kawara, Kosuth, LeWitt, Merz, Serra)

The Museum of Modern Art, New York, *Information*, July 2-September 20, 1970. Exhibition organized and catalogue essay by Kynaston L. McShine. (Andre, Buren, Burgin, Darboven, De Maria, Dibbets, Heizer, Kawara, Kosuth, LeWitt, Long, Morris, Nauman, Weiner)

Midland Group Gallery, Nottingham, England, *Nottingham Festival 1970: Visions, Projects, Proposals*, July 11-August 2, 1970. Catalogue essay by Tim Threefall. (Dibbets, Judd, LeWitt, Long, Morris)

Institute of Contemporary Art, Philadelphia, *Against Order/Chance and Art*, November 14-December 22, 1970. Catalogue introduction by Robert Pincus-Witten. (Heizer, Morris, Nauman)

Books and Periodicals

Rose, Barbara, "Looking at American Sculpture," *Artforum*, vol. III, no. 5, February 1965, pp. 29-36.

Rose, Barbara, "ABC Art," *Art in America*, vol. 53, no. 5, October-November 1965, pp. 57-69.

Smithson, Robert, "Entropy and the New Monuments," *Artforum*, vol. 4, no. 10, June 1966, pp. 26-31.

Bochner, Mel, "Primary Structures: A declaration of a new attitude as revealed by an important current exhibition," *Arts Magazine*, vol. 40, no. 8, June 1966, pp. 32-35.

Lippard, Lucy R., "Rejective Art," *Art International*, vol. 10, no. 8, October 1966, pp. 33-36.

Antin, David, "Another Category: Eccentric Abstraction," *Artforum*, vol. 5, no. 3, November 1966, pp. 56-57.

Lippard, Lucy R., "Eccentric Abstraction," *Art International*, vol. 10, no. 9, November 1966, pp. 28, 34-40.

Bannard, Darby, "Present-Day Art and Ready-Made Styles," *Artforum*, vol. V, no. 4, December 1966, pp. 30-35.

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The Solomon R. Guggenheim Museum

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Exhibition 71/1

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in February 1971 for the Trustees of

The Solomon R. Guggenheim Foundation

on the occasion of the exhibition

"Guggenheim International Exhibition 1971"



The Solomon R. Guggenheim Museum, New York

One-man exhibitions

Tibor de Nagy Gallery, New York,
April 20-May 8, 1965.

Tibor de Nagy Gallery, New York,
March 29-April 16, 1966.

Dwan Gallery, Los Angeles, March 8-
April 1, 1967.

Konrad Fischer, Düsseldorf,
October 21-November 28, 1967.

Dwan Gallery, New York, December
3, 1967-January 3, 1968.

Galerie Heiner Friedrich, Munich,
March 26-April 18, 1968.

Wide White Space, Antwerp,
May 4-25, 1968.

Munchener Gobelin-Manufaktur, Mu-
nich, September 20-October 16, 1968.

Städtisches Museum, Mönchenglad-
bach, Germany, October 18-Decem-
ber 15, 1968. Catalogue foreword by
Dr. Johannes Cladders; "Artist Inter-
views Himself," by Carl Andre.

Irving Blum Gallery, Los Angeles, De-
cember 3, 1968-January 3, 1969.

Dwan Gallery, New York, April 6-May
21, 1969.

Gemeentemuseum, The Hague, August
23-October 5, 1969. Catalogue essay
by Enno Develing; poem preface by
Carl Andre; letter to Enno Develing
from Hollis Frampton; excerpts from
"Andre: Artist of Transportation";
transcript of symposium at Windham
College, Putney, Vermont, April 20,
1968.

Galleria Sperone, Turin, September
29-October 12, 1969.

Ace Gallery, Los Angeles, February
7-28, 1970.

The Solomon R. Guggenheim Mu-
seum, New York, September 29-
November 22, 1970.
Catalogue essay by Diane Waldman.

The following brings up to date the
one-man exhibition catalogue, Guggen-
heim Museum, New York, 1970.

Selected Group Exhibitions

Tokyo Biennale 1970.

Galleria civica d'arte moderna, Turin,
arte povera, 1970.

Fondation Maeght, St. Paul de Vence,
France, *L'Art Vivant aux Etats-Unis*,
July 16-September 30, 1970. Catalogue
introduction by Dore Ashton.

San Francisco Museum of Art, *Unitary
Forms: Minimal Sculpture*, September
16-November 1, 1970. Catalogue essay
by Suzanne Foley.

Galerie Yvon Lambert, Paris, *Ameri-
can Drawings*, Fall 1970.

Musée Cantonal des Beaux Arts, Uni-
versity of Lausanne, *3^e Salon Inter-
nationale de Galeries
Pilotes: Artistes et Decouvreurs de Nos
Temps*, June 21-October 4, 1970.

Catalogue preface by René Berger,
in collaboration with Musée d'Art
Moderne de la Ville de Paris, October
28-December 6, 1970.

Dwan Gallery, New York, November
28-December 23, 1970.

Whitney Museum, New York, *Annual
Exhibition: Contemporary American
Sculpture*, December 12, 1970-Feb-
ruary 7, 1971. Exhibition organized
by Marcia Tucker and James Monte.

By the artist

Statement in *Sol LeWitt*, Gemeente-
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1 *Joint*, Installation Windham College,
Putney, Vermont, 1968

Photo courtesy Dwan Gallery,
New York, and Seth Siegelau

2 *Copper "Ribbon" Piece*

Collection G. J. Visser, Antwerp;

Aluminum "Ribbon" Piece

Collection Herman and
Henriëtte van Eelen;

Amsterdam, Summer 1969.

Photo R. Van Den Bempt;
Courtesy Wide Space Gallery,
Antwerp

Carl Andre

Born in Quincy, Massachusetts, 1935

Studied at Phillips Academy, Andover,
Massachusetts, 1951-53

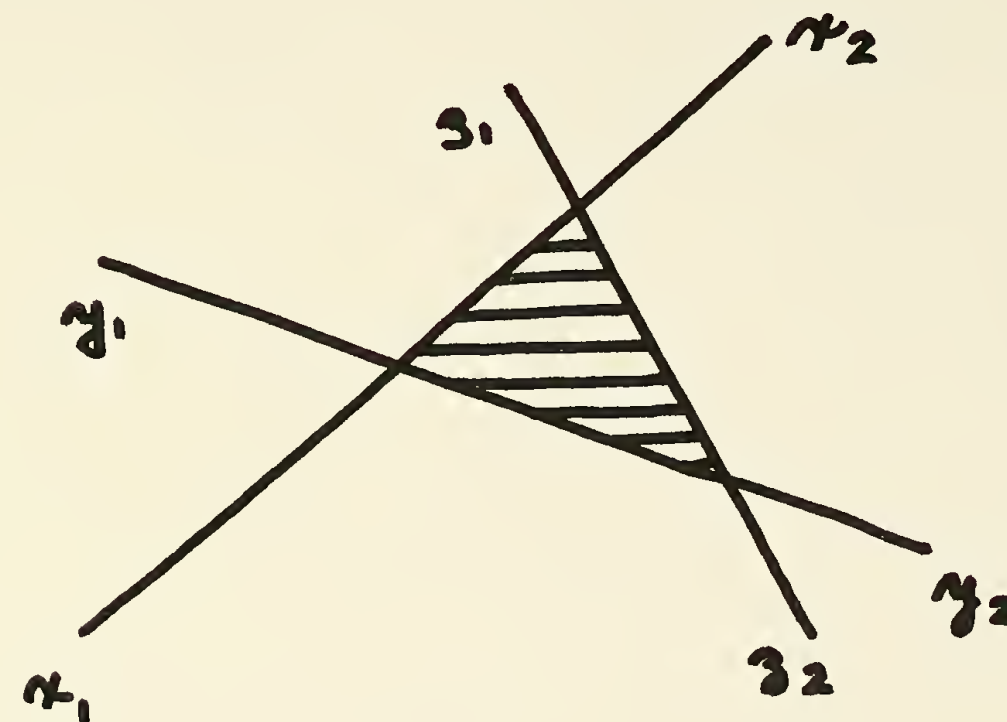
Lives in New York



THREE VECTOR MODEL *



Installation, Wide White Space
Gallery, Antwerp, 1968

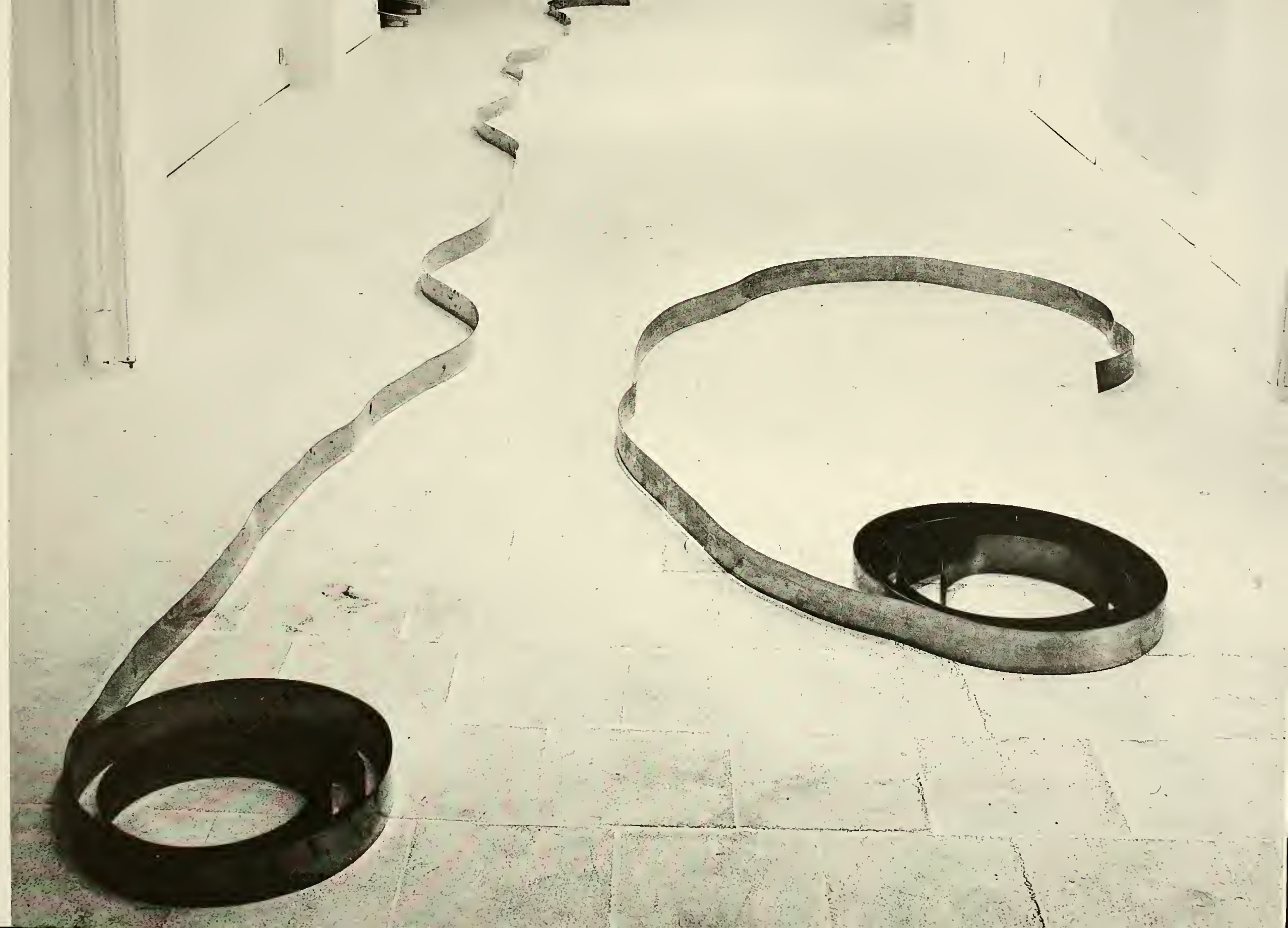


$x_1 \dots x_2$ = OBJECTIVE VECTOR
(PROPERTIES OF MATTER)

$y_1 \dots y_2$ = SUBJECTIVE VECTOR
(CAPABILITIES OF ARTIST)

$z_1 \dots z_2$ = ECONOMIC VECTOR
(RESOURCES AVAILABLE)

* CLOSURE INDICATES POSSIBILITY OF ART
12-8-70 @





Detail in Actual Size of a Work Executed in 1970



Detail in Actual Size of a Work Executed in 1971



Daniel Buren: *Detail in Actual Size of a Work Executed in 1966*



Detail in Actual Size of a Work Executed in 1967



Detail in Actual Size of a Work Executed in 1968



Detail in Actual Size of a Work Executed in 1969



Selected Group Exhibitions

Institute of Contemporary Art, London, *Four Young Artists*, 1965.

Kunstamt Reinickendorf, Berlin, 1965.

British Pavilion, Montreal, *Expo '67*, April 28-October 27, 1967.

Whitechapel Gallery, London, *British Painting and Sculpture from the Leicestershire Collection*, 1967.

Institute of Contemporary Art, London, *When Attitudes Become Form*, 1969. (See Kunsthalle, Bern, 1969)

Städtischen Museum, Leverkusen, *Konzeption—conception*, 1969.

Sidney Janis, *String and Rope*, 1970.

Allen Art Museum, *Art in the Mind*, 1970.

Camden Arts Center, *Idea Structures*, 1970.

Studio International Summer Show, 1970.

Museum of Modern Art, *Information*, 1970.

Centro de Arte y Communication, Buenos Aires, *3,549,000*, 1970 (See Seattle Art Museum, 1969)

Galerie Daniel Templon, Paris, *Concept/Théorie*, November 1970.

Centro de Arte y Communication, Buenos Aires, *British Concept Art*, 1970.

By the Artist

"Art-Society System," *Control*, no. 4, 1968.

"Situational Aesthetics," *Studio International*, vol. 178, no. 915, October 1969, pp. 118-121.

"Thanks for the Memory," *Architectural Design*, August 1970.

"25 feet/two hours, 1969," *VH 101, Revue Trimestrielle*, no. 3, Autumn 1970, pp. 32-36.

On the Artist

Lamēlas, David, ed., *Publication*, Nigel Greenwood, London, November 1970, pp. 11-14.

Victor Burgin

Born in Sheffield, England, 1941

Studied at Royal College of Art, London, 1962-65; Yale University, New Haven, 1965-67

Lives in London

I

1

ANY INSTANTANEOUS APPEARANCE OF AN INANIMATE OBJECT

2

ASPECTS OF A GESTALT REMINDING OR SUGGESTIVE OF ANY OTHER GESTALT; PARTICULARLY, APPARENTLY COINCIDENT POINTS UPON THE PERIMETER OF A CLOSED FIGURE PROVIDED BY AN APPEARANCE OF AN OBJECT AND THE PERIMETER OF A CLOSED FIGURE PROVIDED BY THE SIMULTANEOUSLY PERCEIVED MENTAL IMAGE OF AN EXTERNAL OBJECT NO LONGER PRESENT TO THE SENSES

3

THE RECOGNITION OF A RECOLLECTED IMAGE AS BEING IDENTICAL IN CONFIGURATION WITH THE EXTERIOR GESTURE OF A SENSIBLE OBJECT

4

THE MENTAL IMITATION OF THE EXTERIOR GESTURE OF A SENSIBLE OBJECT

5

THE MODIFICATION OF THE INITIAL RECEIVED IMPRESSION OF AN OBJECT BY THE SUBSEQUENT ASSOCIATION OF THAT OBJECT WITH SUBJECTIVE SENSATIONS AND RECOLLECTED IMAGES; ALSO, THE COMPARISON OF THE RECOLLECTED INITIAL RECEIVED IMPRESSION OF AN OBJECT WITH ANY SUBSEQUENT DIRECTLY EXPERIENCED IMPRESSION OF THAT OBJECT

6

THE INTEGRATION OF INTUITIVE ASSUMPTIONS AS TO WHAT IS THE CASE WITH JUDGEMENTS MADE BY INDUCTION FROM KNOWN FACTS

7

THE ATTEMPT TO RECOVER BY MENTAL EFFORT THE WHOLE OF WHAT IS FELT OR BELIEVED TO BE KNOWN ABOUT AN OBJECT BEYOND ITS IMMEDIATE APPEARANCES

8

A BODILY SENSATION, CONTIGUOUS TO THE PERCEPTION OF AN OBJECT, OF SUCH A NATURE THAT IT MAY ONLY BE DESCRIBED AMBIVALENTLY; PARTICULARLY, AT THE SAME TIME BOTH A PHYSICAL SENSATION AND A VAGUE OR EMOTIONAL CONVICTION

9

APPARENT ISOMORPHISM BETWEEN THE DISPOSITION OF KINAESTHETIC SENSATIONS AT A PARTICULAR INSTANT AND THE DISPOSITION OF THE SIMULTANEOUS APPEARANCE OF AN OBJECT AND THE MENTAL IMAGE OF AN EXTERNAL OBJECT NO LONGER PRESENT TO THE SENSES

10

DISENGAGEMENT OF THE ATTENTION FROM OBJECTS AND ITS TRANSFERENCE TO FANTASIES; THE ENCROACHMENT OF FANTASIES ON APPEARANCES OF OBJECTS

II

1

ANY MOMENT PREVIOUS TO THE PRESENT MOMENT

2

THE PRESENT MOMENT AND ONLY THE PRESENT MOMENT

3

ALL APPARENTLY INDIVIDUAL OBJECTS DIRECTLY EXPERIENCED BY YOU
AT 2

4

ALL OF YOUR RECOLLECTION AT 2 OF APPARENTLY INDIVIDUAL OBJECTS
DIRECTLY EXPERIENCED BY YOU AT 1 AND KNOWN TO BE IDENTICAL
WITH 3

5

ALL CRITERIA BY WHICH YOU MIGHT DISTINGUISH BETWEEN MEMBERS OF
4 AND 3

6

ALL ASPECTS OF THE DISPOSITION OF YOUR OWN BODY AT 2 WHICH YOU
CONSIDER IN WHOLE OR IN PART STRUCTURALLY ANALOGOUS WITH THE
DISPOSITION OF 3

7

ALL OF YOUR INTENTIONAL BODILY ACTS PERFORMED UPON ANY MEMBER
OF 3

8

ALL CRITERIA BY WHICH YOU MIGHT DECIDE THAT ANY SERIES OF BODILY
ACTS CONSTITUTES A DISCRETE EVENT

9

ANY SET WITHIN 7 WHICH, IN ACCORD WITH 8, CONSTITUTES A DISCRETE
EVENT

10

ALL OF YOUR BODILY SENSATIONS WITHIN 9 WHICH YOU CONSIDER
CONTINGENT UPON YOUR BODILY CONTACT WITH ANY MEMBER OF 3

11

ALL OF YOUR BODILY SENSATIONS WITHIN 9 WHICH YOU CONSIDER
CONTINGENT UPON ANY EMOTION DIRECTLY EXPERIENCED BY YOU
AT 2

12

ALL CRITERIA BY WHICH YOU MIGHT DISTINGUISH BETWEEN MEMBERS
OF 10 AND OF 11

13

ALL OF YOUR BODILY SENSATIONS WITHIN 9 OTHER THAN 10 AND 11

14

ALL OF YOUR RECOLLECTION AT 2 OTHER THAN 4

15

ALL ASPECTS OF 14 UPON WHICH YOU CONSIDER ANY MEMBER OF 11
TO BE CONTINGENT

16

ALL CRITERIA BY WHICH YOU MIGHT ASCRIBE INDIVIDUALITY TO THINGS
OTHER THAN OBJECTS AND BODILY ACTS UPON OBJECTS

17

ALL INDIVIDUALS DIRECTLY KNOWN TO YOU AT 2 OTHER THAN OBJECTS
AND BODILY ACTS UPON OBJECTS

18

ALL OF YOUR EXTRAPOLATION FROM 17 AND 7 AND 3 BY WHICH YOU MIGHT
ESTABLISH THE PROBABILITY OF AN EVENT SIMILAR TO ANY MEMBER OF
9 OCCURRING AT ANY MOMENT LATER THAN 2

19

THE HYPOTHETICAL OCCURRENCE, AT ANY MOMENT LATER THAN 2, OF
AN EVENT, SIMILAR TO ANY MEMBER OF 9, OF HIGH PROBABILITY

20

THE HYPOTHETICAL OCCURRENCE, AT ANY MOMENT LATER THAN 2, OF
AN EVENT, SIMILAR TO ANY MEMBER OF 9, OF LOW PROBABILITY

Born in Albany, California, 1935

Studied at University of California, Berkeley, 1953-59

Lives in New York

Selected Group Exhibitions

Cordier & Ekstrom, Inc., New York, *For Eyes and Ears*, January 3-February 1, 1963.

Jewish Museum, *Primary Structures*, 1966.

Whitney Museum, *Annual Exhibition, Contemporary American Sculpture*, December 16, 1966-January 29, 1967.

Richard Feigen Gallery, New York, *Projects for Macro-Structures*, February 7-March 4, 1967.

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Aldrich Museum, *Cool Art*, 1968.

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Milwaukee Art Center, *Options*, 1968.

Dwan, *Earthworks*, 1968.

Whitney Museum, *Annual Exhibition: Contemporary American Sculpture*, December 17, 1968-February 9, 1969.

Stedelijk Museum, *Op Losse Schreeven*, 1969.

Museum of Modern Art, *New Media, New Methods*, 1969-70.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Gerry Schum, *Land Art*, 1969.

Seattle Art Museum, *557,087*, 1969.

Detroit Museum, *Other Ideas*, 1969.

Sidney Janis, *String and Rope*, 1970.

Museum of Contemporary Art, Chicago, *Six Fugitives*, 1970.

Museum of Modern Art, *Information*, 1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

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Glueck, Grace, "Danger on Fifty-Seventh Street," *New York Times*, April 13, 1969, section II, p. D 33.

Bongard, Willi, "Der Gross Land-Rausch," *Kunstmarkt*, October 11, 1964, p. 53.

Cameron, Eric, "Drawing lines in the desert: a study of North American art," *Studio International*, vol. 180, no. 926, October, 1970, pp. 150-155.

Walter De Maria

One-Man Exhibitions

Nine Great Jones Street, New York, January 5-February 2, 1963.

Paula Johnson Gallery, New York, January 19-February 6, 1965.

Cordier & Ekstrom, Inc., New York, November 8-December 3, 1966.

Nicholas Wilder Gallery, Los Angeles, April 9-27, 1968.

Galerie Heiner Friedrich, Munich, September 28-October 10, 1968.

Dwan Gallery, New York, March 29-April 23, 1969.

Hard Core (film) shown Avant-Garde West Section of 7th Lincoln Center Film Festival, New York, September 27, 1969.

Hard Core, KQED Channel 9 Television, San Francisco, October 2, 1969.

Hard Core, Cinema Odeon, Turin, June 13, 1970 (through Galleria Sperone).

Hard Core, Edinburgh Film Festival, August 1970.

Hard Core, City Cinema, Cologne, October 15, 16, 1970 (through Galerie Heiner Friedrich).



Photo Bob Benson



*My Brother Jim, his Wife Sue and
their Daughter Lisa*

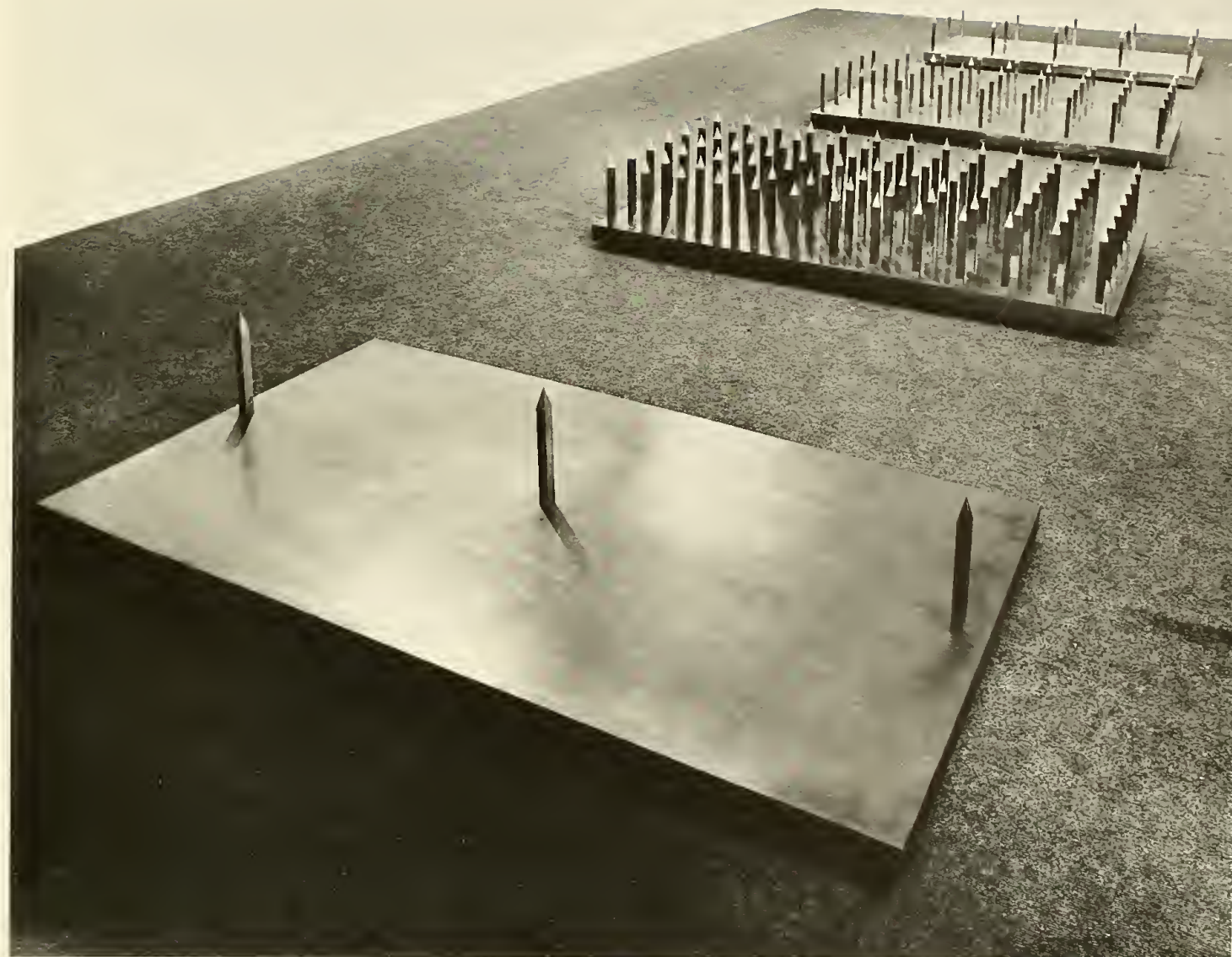
Munich Dirt Sculpture, 1968
Installation Galerie Heiner Friedrich,
Munich





Hard Core

Dilexi Foundation, San Francisco.
Music, story, direction by
Walter De Maria

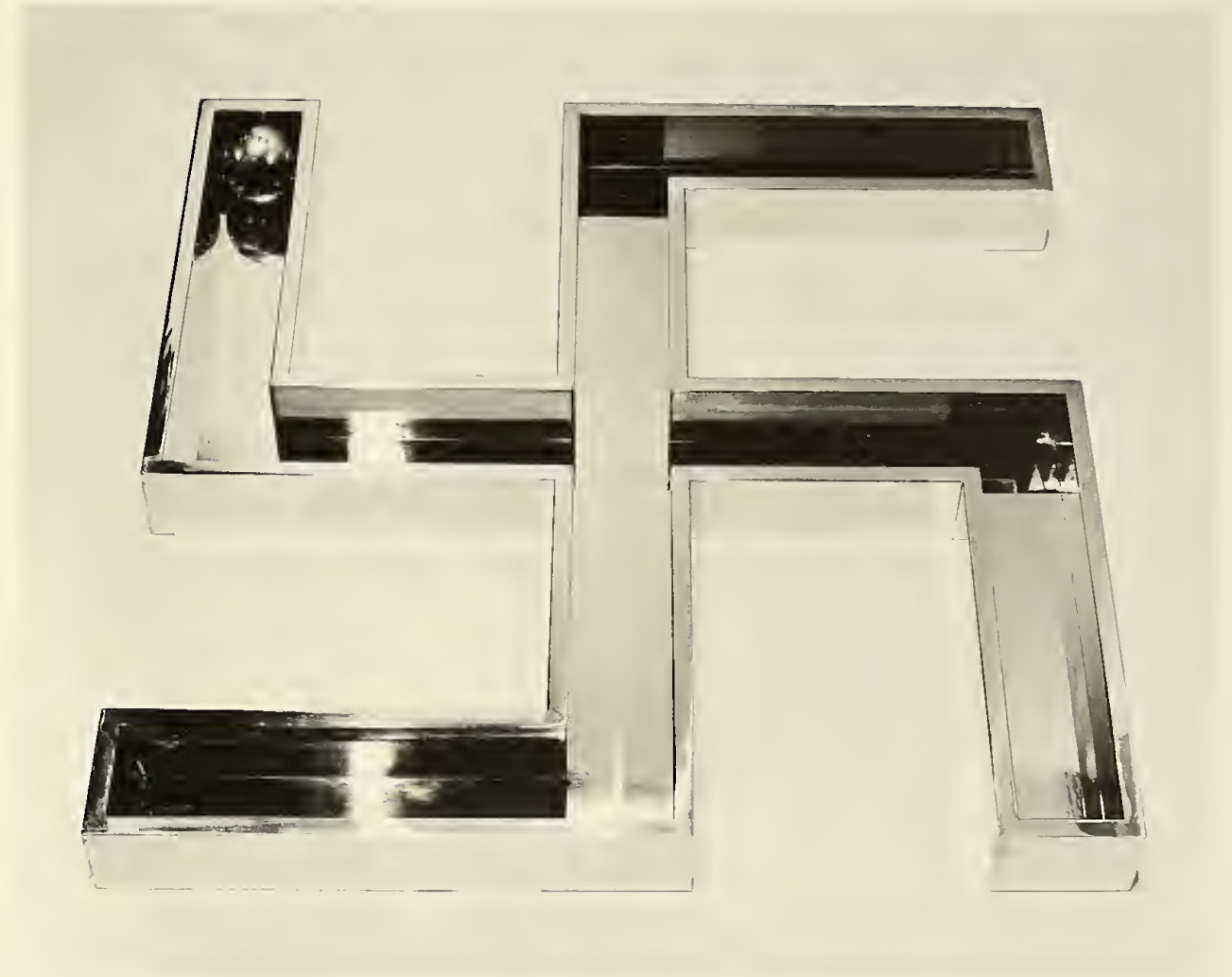


Beds of Spikes, 1966

Installation Dwan Gallery, New York,
1969

Photo Walter Russell

MUSEUM PIECE



Museum Piece, 1966

Collection Samuel J. Wagstaff, Jr.,
Detroit

One-Man Exhibitions

Galeria Sobradinho, Rio de Janeiro, 1962. Catalogue essay by Pedro Escosteguy.

Galeria Relêvo, Rio de Janeiro, 1964. Catalogue essay by Pierre Restany.

Galeria Florence Houston-Brown, Paris, 1965. Catalogue essay by Pierre Restany.

Galeria Guignard, Belo Horizonte, Brazil, 1966.

Galeria Delta, Rotterdam, 1967. "Antonio Dias Rides Again" by Antonio Dias, Cornille, and Ceres Franco.

Galeria Relêvo, Rio de Janeiro, 1967. Catalogue essay by Mário Pedrosa.

Galeria Hammer, Berlin, 1968. Catalogue essay by Mário Pedrosa.

Galleria Acme, Brescia, 1969.

Studio Marconi Grafica, Milan, 1969. Catalogue essay by Tomasso Trini.

Studio Marconi Milan, 1969. Catalogue essay by Tomasso Trini.

Galleria La Chiocciola, Padua, 1969. Catalogue essay by Gualtiero Schönenberger.

Galerie Richard Foncke, Ghent, 1970.

Selected Group Exhibitions

Musée d'Art Moderne de la Ville de Paris, *Salon de la Jeune Peinture*, 1965.

Museu de Arte Contemporânea, São Paulo, *Young Brazilian Artists*, March 9-31, 1965.

Sala del Ateneo, Madrid, *L'Oeil de Boeuf 4*, 1965.

Musée d'Art Moderne de la Ville de Paris, *Salon de la Jeune Peinture*, 1966.

Museu de Arte Moderna, Rio de Janeiro, *Salão de Abril*, 1966.

Universidade de Minas Gerais, Belo Horizonte, Brazil, *Brazilian Avantgarde*, 1966. "Depoimento" by Antonio Dias.

Museo de Arte Moderna, Buenos Aires, *Brazilian Contemporary Artists*, 1966.

Galerie T, Haarlem, *L'Oeil de Boeuf 5*, 1967.

Musée d'Art Moderne de la Ville de Paris, *Le Monde en Question*, 1967.

Kunsthalle, Bern, *Science-Fiction*, 1967. Traveled to Musée des Arts Décoratifs, Paris, 1968; Kunsthalle, Düsseldorf, 1968.

National Museum of Modern Art, Tokyo, *Dialogue Between East and West*, 1969.

Kunsthalle, Bern, *Pläne und Projekte als Kunst*, 1969.

Galleria Il Diagramma, Milan, *Information*, 1969.

Bonino Gallery, New York, *Art Concepts from Europe*, 1970.

Kunsthaus, Hamburg, *Künstler machen Pläne, andere auch!*, 1970.

Badischer Kunstverein, Karlsruhe, *Kunst und Politik*, 1970. Catalogue statement by the artist. Traveled to Kunst-und-Museumsverein, Wuppertal; Frankfurter Kunstverein, Frankfurt am Main, 1970.

Musée cantonal des Beau-arts, Palais de Rumine, Lausanne, *3^e Salon international de Galeries pilotes*, June 21-October 4, 1970. Catalogue preface by René Berger. In collaboration with Musée de'Art Moderne de la Ville de Paris, October 28-December 6, 1970.

On the Artist

Pluchart, François, "Une peinture actuelle," *Combat*, February 7, 1966.

Barata, Mário, "Imagística de Antonio Dias," *Colóquio*, no. 44, 1967.

Barata, Mário, "Importância de Antonio Dias," *GAM*, no. 8, 1967.

Ferreira, Gullar, "Entrevista com Gerchmane Antonio Dias," *Revista Civilização Brasileira*, nos. 11-12, 1967.

Pedrosa, Mário, "Do pop americano ao sertanejo Dias," *Correio de Manhã*, October 29, 1967.

Pedrosa, Vera, "Entrevista com Antonio Dias," *O Sol*, November 17, 1967.

Barata, Mário, "Antonio Dias / Une peinture situationnelle," *Opus International*, no. 15, 1969.

Cara, Domenico, "Desert and Memory de Antonio Dias," *Il Patto*, April, 1969.

Schönenberger, Gualtiero, "Antonio Dias," *NAC*, no. 24, 1969.

Trini, Tommaso, "Antonio Dias / Free Continent," *Flash Art*, no. 14, 1969.

Trini, Tommaso, "Gli enigmi di Antonio Dias," *Gala*, no. 39, 1969.

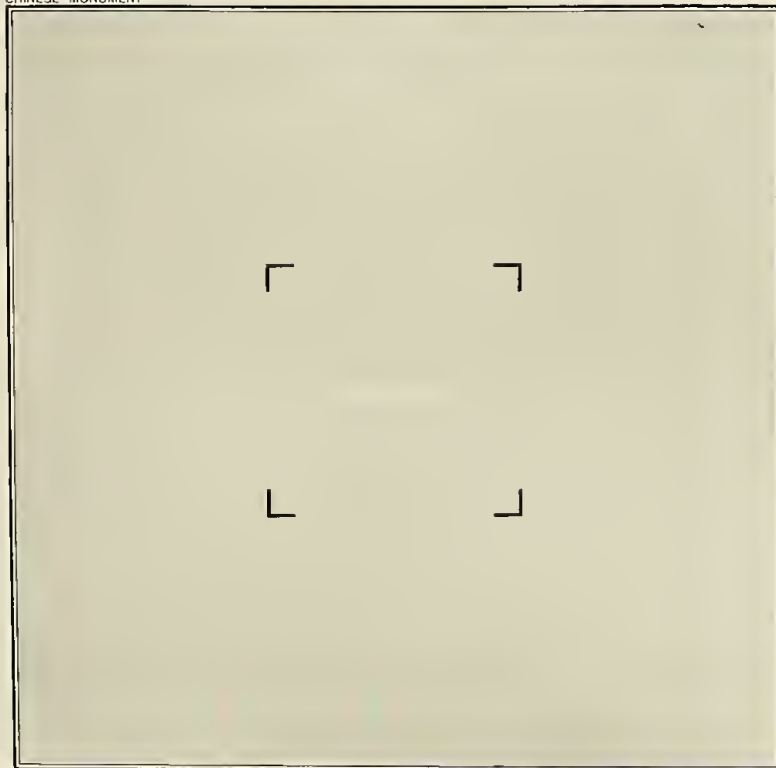
Antonio Dias

Born in Paraíba, Brazil, 1944

Lives in Milan

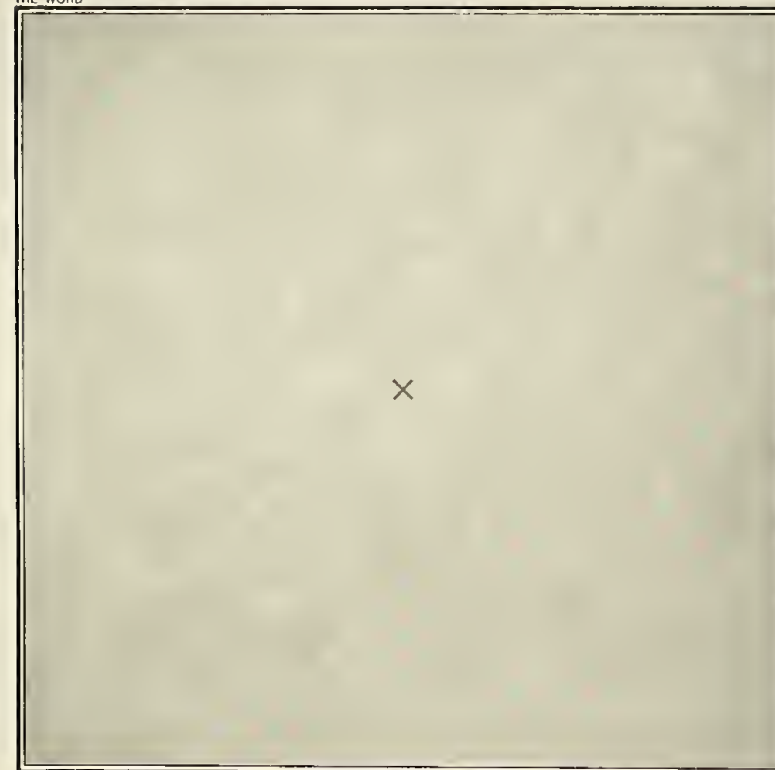


CHINESE MONUMENT

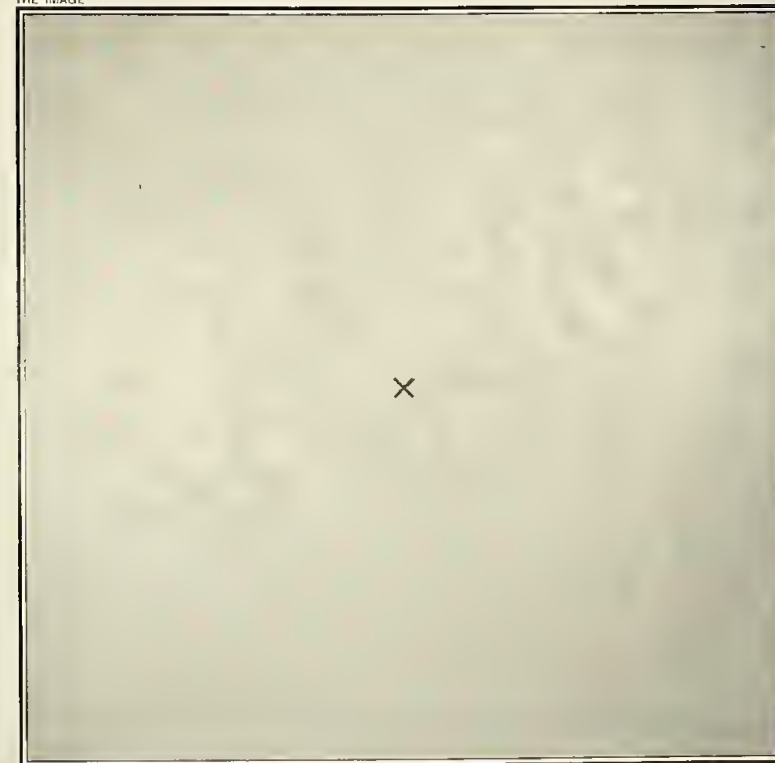


Chinese Monument, 1970
Collection Iole de Freitas, Milan
Photo Enrico Cattaneo, Milan

THE WORD



THE IMAGE



Work in Progress: The Word, 1970
Lent by Studio Marconi, Milan
Photo Enrico Cattaneo, Milan

Work in Progress: The Image, 1970
Lent by Studio Marconi, Milan
Photo Enrico Cattaneo, Milan

One-Man Exhibitions

Galerie 845, Amsterdam, 1965.

Galerie Swart, Amsterdam, 1965.
Catalogue essay by M. Vos.

Konrad Fischer, Düsseldorf, August
15-September 17, 1968.

Seth Siegelau, New York, *Exhibition
by Mail*, May 12, 30, 1969.

Art and Project, Amsterdam, 1969.

Museum Haus Lange, Krefeld, Jan
Dibbets, *Audio Visuelle Dokumenta-
tionen*, December 14, 1969-January
25, 1970. Catalogue introduction by
Paul Wember.

Fernsehgalerie Gerry Schum, Berlin,
December 31, 1969. "TV as a Fire-
place" transmitted by Westdeutsche
Fernsehen.

Yvon Lambert, Paris, February 1970.

Galerie Lambert, Milan, February
26-March, 1970.

Fernsehgalerie Gerry Schum, Hann-
over, November 30, 1970. "Artscapes"
transmitted by Südwestfunk Baden-
Baden.

Selected Group Exhibitions

Universität, Frankfurt, *Serielle
Formationen*, 1967.

Galerie Loehr, Frankfurt, *Dies Alles
Herzchen*, 1967.

Amalfi, Arte e Azione Povera, 1968.

Kunsthau, Hamburg, *Public Eye*,
November 1-December 1, 1968. Cata-
logue essay by Peter Rautmann.

White Museum, Cornell, *Earth*, 1969.

Stedelijk Museum, *Op Losse
Schroeven*, 1969.

Kunsthalle, Bern, *When Attitudes
Become Form*, 1969.

Multiples, *Artists and Photographs*,
1969.

Gerry Schum, *Land Art*, 1969.

Paula Cooper, *No. 7*, 1969.

John Gibson, *Ecologic Art*, 1969.

Simon Fraser University, 1969.

July, August, September, 1969.
(Amsterdam)

Edmonton Art Gallery, *Place and
Process*, 1969.

Seattle Art Museum, *557,087*, 1969.

Städtische Kunsthalle, Düsseldorf,
Prospect 69, September 30-October
12, 1969.

Städtischen Museum, Leverkusen,
Konzeption—conception, 1969.

Museum of Contemporary Art, Chi-
cago, *Art by Telephone*, 1969.

Kunsthalle, Bern, *Pläne und Projekt
als Kunst*, 1969.

Humlebek, Denmark, Louisiana
Museum, *Tabernakel*, 1969.

18 Paris IV.70, 1970.

New York Cultural Center, *Conceptual
Art*, 1970.

Tokyo Biennale 1970.

Galleria civica d'arte moderna, Turin,
arte povera, 1970.

Studio International Summer Show,
1970.

Museum of Modern Art, *Information*,
1970.

Nottingham Festival 1970.

By the Artist

Robin Redbreast's Territory, König/
Siegelau, Cologne, 1970.

"Jan Dibbets," *Avalanche*, no. 1, Fall
1970. Interview.

On the Artist

Hartzema, Robert H. F., "Dibbets (27):
voor beeldende Kunst moet je Kunnen
kijken," *Museumjournaal*, serie 13, no.
4, 1968, pp. 203-207.

Ammann, J. C., "Perspective Correc-
tions," *Art International*, vol. 13,
May 1969, p. 49.

Celant, Germano, "La natura è
insorta," *Casabella*, nos. 339-340,
August-September 1969, p. 107.

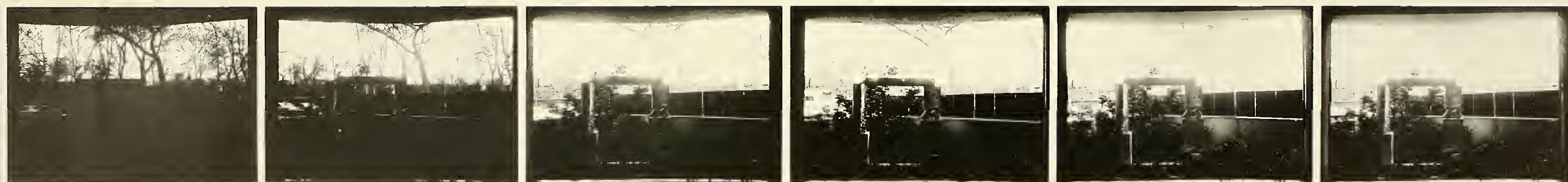
Jan Dibbets

Born in Weert, South Holland, 1941

Studied at Weert Art School, 1959-63;
St. Martin's School of Art, London,
1967

Lives in Amsterdam





Sunrise, 7:17 A.M.

8:07 A.M.

8:57 A.M.

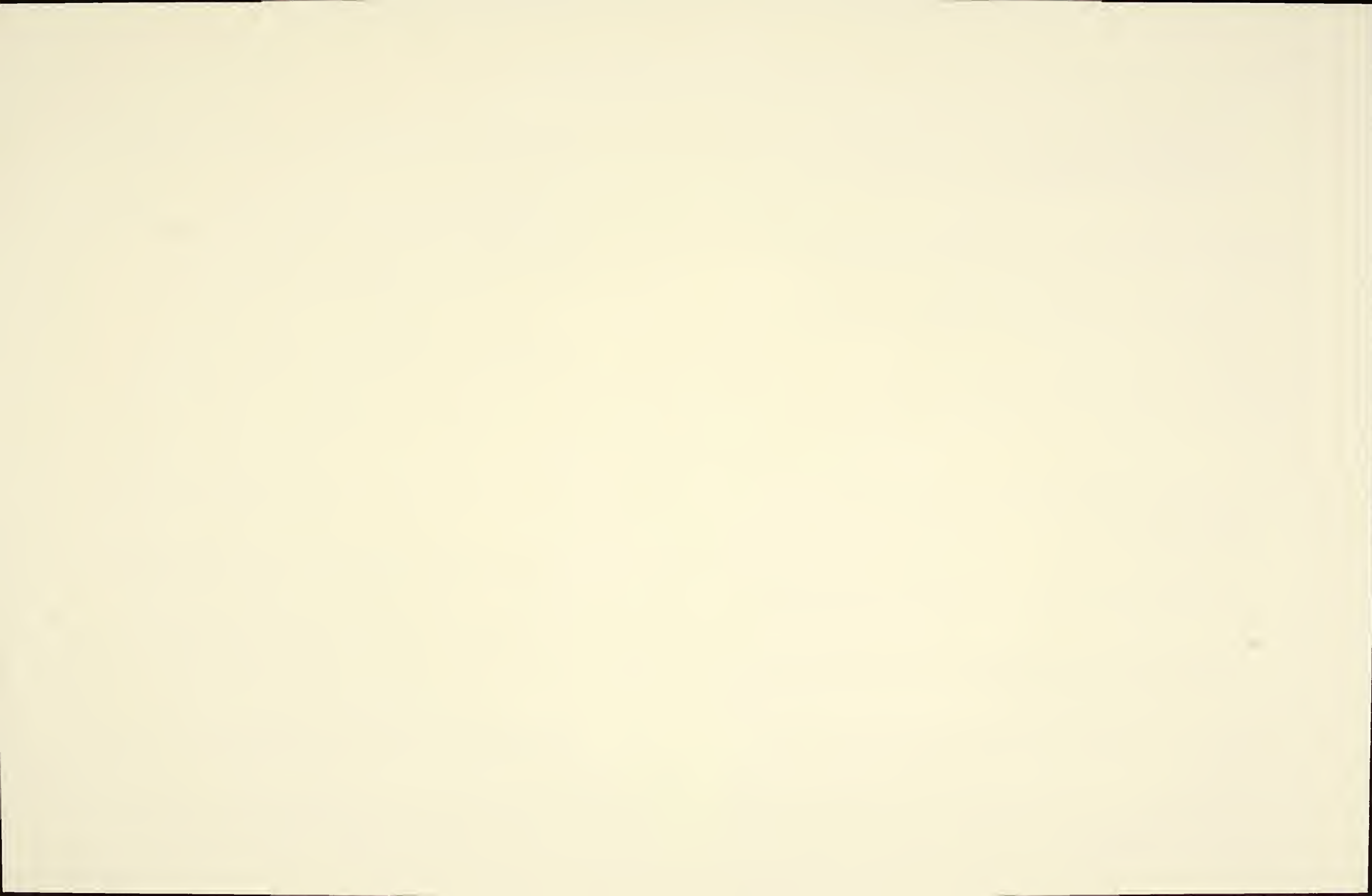
9:47 A.M.

10:37 A.M.

11:27 A.M.

*The Shortest Day of 1970 Photo-
graphed from Sunrise to Sunset,
The Solomon R. Guggenheim Museum
of New York*

Photographs by Bob Mates and
Paul Katz





12:17 P.M.



1:07 P.M.



1:57 P.M.



2:47 P.M.



3:37 P.M.



Sunset, 4:32 P.M.

One-Man Exhibitions

Konrad Fischer, Düsseldorf, December 5, 1967-January 2, 1968.

Konrad Fischer, Düsseldorf, October 22-November 15, 1968.

Städtisches Museum, Mönchengladbach, February 25-April 7, 1969. Catalogue essay by Johannes Cladders.

Galerie Heiner Friedrich, Munich, June 3-17, 1969.

Galerie Michael Werner, Cologne, June 10-July 11, 1970.

Konrad Fischer, Düsseldorf, July 3-30, 1970.

Art & Project, Amsterdam (Bulletin 28), October 24-November 13, 1970.

Galleria Sperone, Turin, November 14, 1970.

Selected Group Exhibitions

Lannis Museum, *Normal Art*, 1967.

Finch College Museum, *Art in Series*, 1967-68.

Galerie René Block, Berlin, *Neue Monumente Deutschland*, July 19-August 16, 1968.

Dwan, *Language II*, 1968.

Sammlung 1968: Karl Ströher, 1968-69.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Paula Cooper, No. 7, 1969.

Dwan, *Language III*, 1969.

Seattle Art Museum, 557,087, 1969.

Städtisches Museum, Leverkusen, *Konzeption—conception*, 1969.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

Studio International Summer Show, 1970.

Museum of Modern Art, *Information*, 1970.

By the Artist

"6 Manuscript '69'," *Kunstzeitung No. 3*, Michlpress, Düsseldorf, July 1969.

On the Artist

Strelow, Hans, "Zahlen blatter als Bilder fur das geistige Auge," *Rheinische Post*, November 15, 1968.

Strelow, Hans, "Zeit als Zahl," *Frankfurter Allgemeine*, March 22, 1969.

Hanne Darboven

Born in Munich, 1941

Lives in Hamburg



100 EXEMPLARE / 00-99

I 0	1 2 K - No1 / 00---09	$\frac{3 \times 366}{7 \times 365}$ 10	10 EXEMPLARE / 1.-10. 00 _____ 09
II 1	1 3 K - No1 / 10---19	$\frac{2 \times 366}{8 \times 365}$ 10	10 EXEMPLARE / 11.-20. 10 _____ 19
III 2	1 4 K - No1 / 20---29	$\frac{3 \times 366}{7 \times 365}$ 10	10 EXEMPLARE / 21.-30. 20 _____ 29
IV 3	1 5 K - No1 / 30---39	$\frac{2 \times 366}{8 \times 365}$ 10	10 EXEMPLARE / 31.-40. 30 _____ 39
V 4	1 6 K - No1 / 40---49	$\frac{3 \times 366}{7 \times 365}$ 10	10 EXEMPLARE / 41.-50. 40 _____ 49
VI 5	1 7 K - No1 / 50---59	$\frac{2 \times 366}{8 \times 365}$ 10	10 EXEMPLARE / 51.-60. 50 _____ 59
VII 6	1 8 K - No1 / 60---69	$\frac{3 \times 366}{7 \times 365}$ 10	10 EXEMPLARE / 61.-70. 60 _____ 69
VIII 7	1 9 K - No1 / 70---79	$\frac{2 \times 366}{8 \times 365}$ 10	10 EXEMPLARE / 71.-80. 70 _____ 79
IX 8	1 10 K - No1 / 80---89	$\frac{3 \times 366}{7 \times 365}$ 10	10 EXEMPLARE / 81.-90. 80 _____ 89
X 9	1 11 K - No1 / 90---99	$\frac{2 \times 366}{8 \times 365}$ 10	10 EXEMPLARE / 91.-100. 90 _____ 99

$$25 \times 366 + 75 \times 365 = 36525 / 00-99$$

I 0 II 1 III 2 IV 3 V 4 VI 5 VII 6 VIII 7 IX 8 X 9

One-Man Exhibitions

The Judson Gallery, New York, May 8-June 5, 1961.

Kaymar Gallery, New York, March 5-29, 1964.

Green Gallery, New York, November 18-December 12, 1964.

Ohio State University, Columbus, Ohio, April-May 1965.

Galerie Rudolf Zwirner, Cologne, September 16, 1966.

Nicholas Wilder Gallery, Los Angeles, December 1966.

Kornblee, New York, January 7-February 2, 1967.

Kornblee, New York, October 7-November 8, 1967.

Museum of Contemporary Art, Chicago, December 9, 1967-January 14, 1968.

Gallerie Sperone, Turin, March 14-April 10, 1968.

Galerie Heiner Friedrich, Munich, May 9-June 5, 1968.

Pennsylvania State University, Hetzel Union Building Gallery, University Park, Pennsylvania, October 20-November 30, 1968.

Dwan Gallery, New York, November 2-27, 1968.

Konrad Fischer Gallery, Düsseldorf, January 24-February 14, 1969.

Irving Blum Gallery, Los Angeles, April 1-May 3, 1969.

Galerie Bischofberger, Zürich, May 19-June 4, 1969.

National Gallery of Canada, Ottawa, September 13-October 19, 1969. Traveled to Vancouver Art Gallery, Vancouver, November 12-December 11, 1969; Jewish Museum, New York, January 21-March 1, 1970. Catalogue with essays by Dan Flavin, Mel Bochner, Donald Judd, and Brydon Smith.

Leo Castelli Gallery, New York, February 7-28, 1970.

Dwan Gallery, New York, February 7-March 4, 1970.

Kunstmarkt, Cologne, October 1970. (Representing Galerie Heiner Friedrich, Munich)

Galerie Ileana Sonnabend, Paris, October-November 1970. (This exhibition was not installed by the artist).

Galerie Heiner Friedrich, Munich, November 3-21, 1970.

Leo Castelli Gallery, New York, November 21-December 12, 1970.

The following brings up to date the one-man exhibition catalogue, National Gallery of Canada, Ottawa, September 13-October 19, 1969.

Selected Group Exhibitions

Detroit Museum of Art, *Other Ideas*, 1969.

The Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970*, October 18, 1969-February 8, 1970. Catalogue introduction by Henry Geldzahler.

Museum of Modern Art, *Spaces*, 1969-1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

Whitney Museum, New York, *Annual Exhibition: Contemporary American Sculpture*, December 12, 1970-February 7, 1971. Exhibition organized by Marcia Tucker and James Monte.

By the Artist

"untitled (to dear durable Sol from Stephen, Sonja and Dan)," dedication in *Sol LeWitt*, Haags Gemeentemuseum, July 25-August 30, 1970.

"fluorescent light, etc. from Dan Flavin: a supplement," written with Brydon Smith, *Artscanada*, no. 136/137, October 1969, pp. 14-19.

On the Artist

Hale, Barrie, "A Big Show Lights Up the National Gallery," *Toronto Daily Star*, Saturday, September 13, 1969, p. 29.

Kritzwiser, Kay, "Fluorescent Tubes: The Pigments on his Palette," *The Globe and Mail*, Toronto, Saturday, September 13, 1969, p. 30.

Sable, Jared, "Flavin Makes Going to Ottawa Worthwhile," *The Telegram*, Toronto, Saturday, September 20, 1969, p. 4.

Burnham, Jack, "Dan Flavin Retrospective in Ottawa," *Artforum*, vol. VIII, no. 4, December 1969, pp. 48-55.

Wilson, William S., "Dan Flavin: fiat lux," *Art News*, vol. 68, no. 9, January 1970, pp. 48-51.

Alloway, Lawrence, "Art," *The Nation*, February 9, 1970, pp. 155-156.

Graham, Dan, "Flavin's Proposal," *Arts Magazine*, vol. 44, no. 4, February 1970, pp. 44-45.

Strelow, Hans, "Die Macht des Farblichts," *Frankfurter Allgemeine Zeitung*, April 4, 1970, no. 78, p. 9.

Dan Flavin

Born in New York, 1933

Studied at Cathedral College of the Immaculate Conception, Brooklyn, New York, 1947-52; United States Air Force Meteorological Technician Training School, Rantoul, Illinois, 1953; University of Maryland Extension Program, Osan-ni, Korea, 1954-55; The New School for Social Research, New York, 1956; Columbia University, New York, 1957-59 (self-educated as an artist)

Lives in New York



Photo John Weber

¹ Drawings for *untitled (to Ward Jackson, an old friend and colleague who, when, during Fall, 1957, I finally returned to New York from Washington and joined him to work together in this museum, kindly communicated) 1971, of a system of two alternating modular units in fluorescent light*

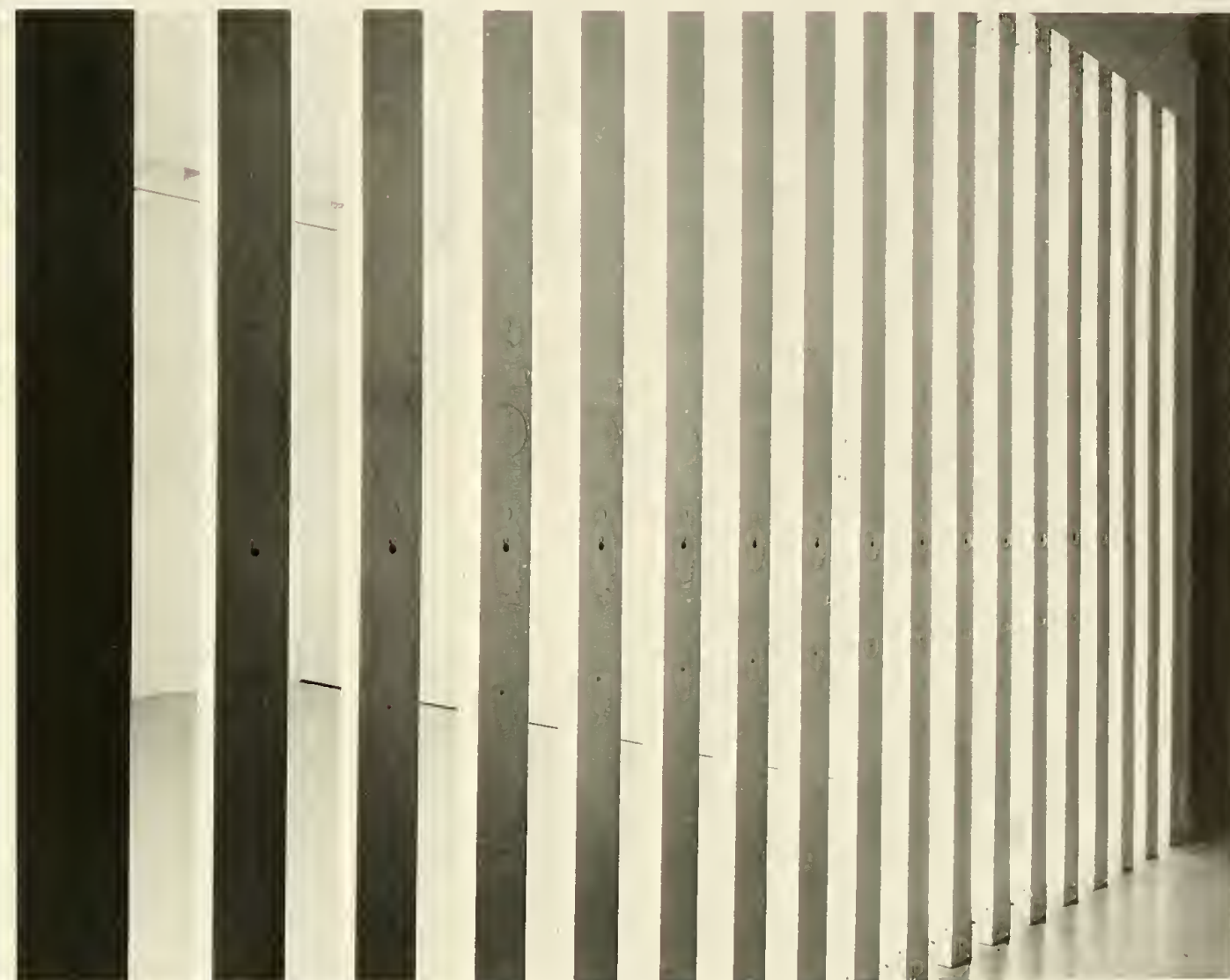


an artificial barrier of blue, red, and blue fluorescent light (to Flavin, Starbuck, Judd), 1968

Leo Castelli Gallery/Dwan Gallery, New York

Installation Gemeentemuseum, The Hague

Photo Courtesy Dwan Gallery, New York



untitled (to Dorothy and Roy Lichtenstein on not seeing anyone in the room), 1968-69

Leo Castelli Gallery/Dwan Gallery, New York

Installation The National Gallery of Canada, Ottawa

Photo Ellis Kerr, The National Gallery of Canada, Ottawa

three sets of tangented arcs in daylight & cool white (to Ira & Jenny Licht), 1969

Leo Castelli Gallery/Dwan Gallery, New York

Installation The National Gallery of Canada, Ottawa

Photo Ellis Kerr, The National Gallery of Canada, Ottawa



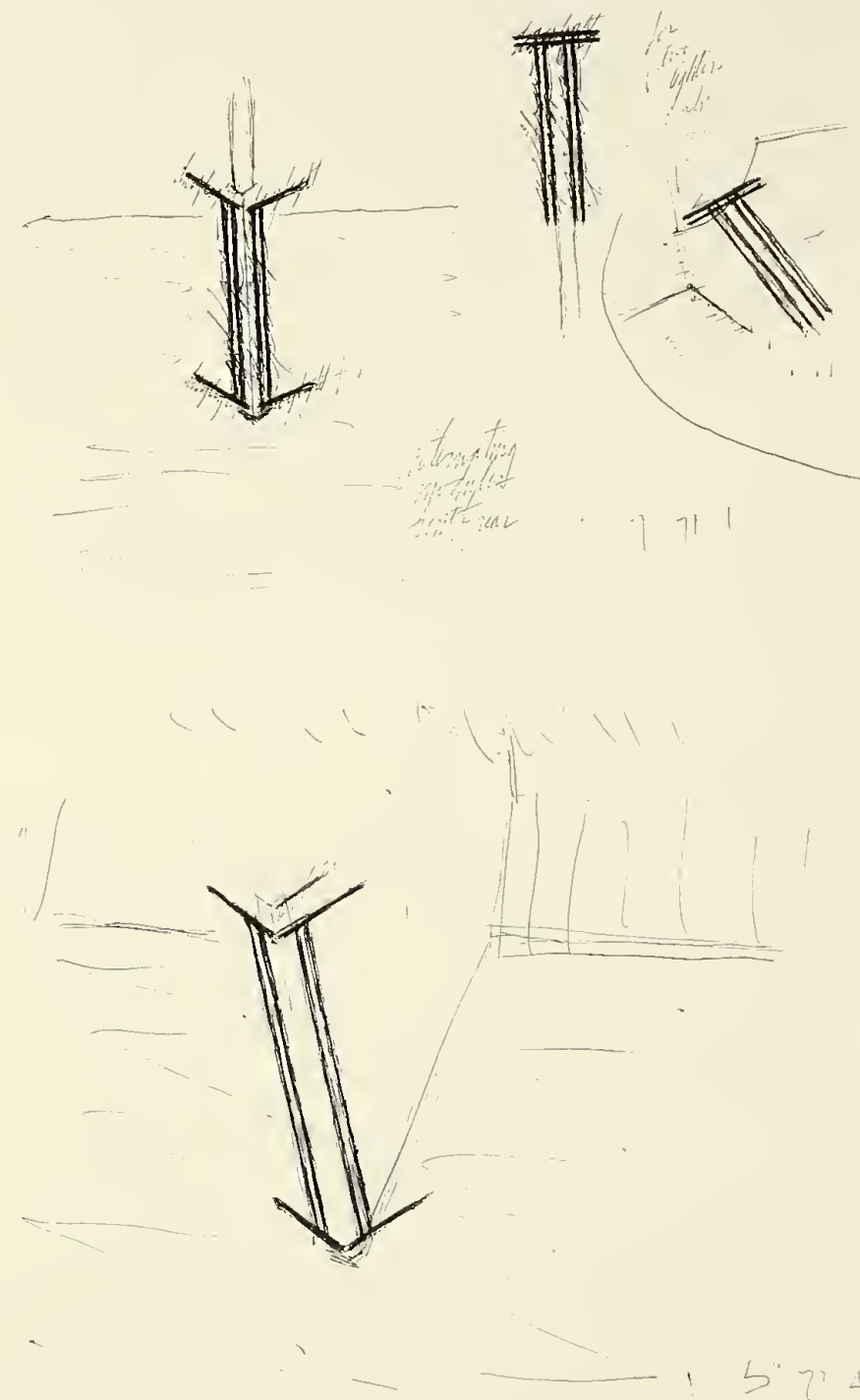


untitled (to S.M.), 1969

Leo Castelli Gallery/Dwan Gallery,
New York

Installation The Jewish Museum,
New York

Photo courtesy The Jewish Museum,
New York





Actual Size



Actual Size

Technical adaptations by Angelatom Products

Michael Heizer

Born in Berkeley, California, 1944

Studied at San Francisco Art Institute,
1964-65

Lives in New York



Actual Size



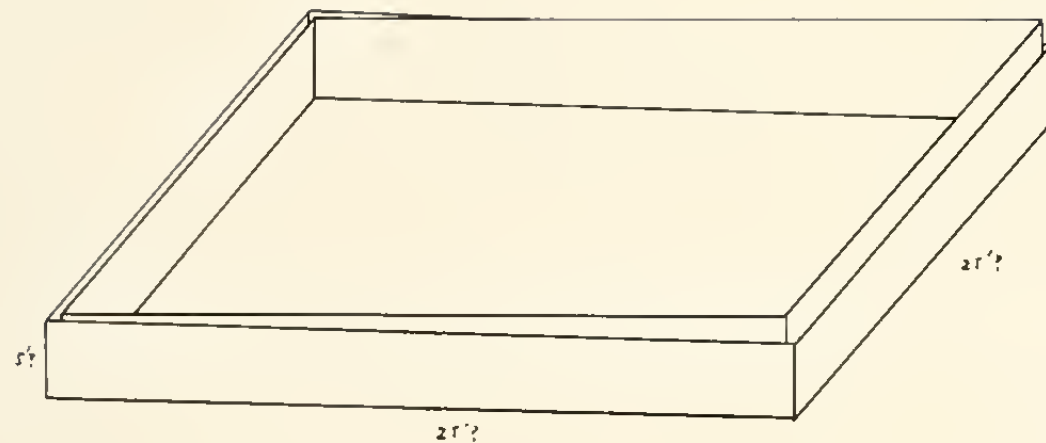
Actual Size



Actual Size

Untitled, 1970

Collection the artist



ABOUT 10" BETWEEN $\frac{1}{8}$ " OR $\frac{1}{2}$ " OR $\frac{1}{4}$ " WALLS
STEEL OR ALUMINUM
INNER WALL LEVEL ON TOP, OUTER WALL PARALLEL TO GROUND

SONDERK BK. ARHIVEN

One-Man Exhibitions

Green Gallery, New York, December 17-January 11, 1964.

Panoras Gallery, New York, September 4-15, 1965.

Leo Castelli Gallery, New York, February 5-March 2, 1966.

Ferus Gallery, Los Angeles, February 1967.

Whitney Museum, New York, February 27-March 24, 1968. Catalogue by William Agee, notes by Dan Flavin, selected writings by the artist.

Irving Blum Gallery, Los Angeles, May 7-June 1, 1968.

Leo Castelli Gallery, New York, January 4-25, 1969.

Galerie Ileana Sonnabend, Paris, April 13-30, 1969.

Galerie Rudolph Zwirner, Cologne, June 4-30, 1969.

Irving Blum Gallery, Los Angeles, September 16-November 1, 1969.

Stedelijk van Abbemuseum, Eindhoven, January 16-March 1, 1970.

Castelli Warehouse, New York, April 11-May 9, 1970.

Helman Gallery, St. Louis, April 3-29, 1970.

Konrad Fischer Gallery, Düsseldorf, July 3-30, 1970.

Janie C. Lee, Dallas/Fort Worth, September 1970.

Whitechapel Gallery, London, September 29-November 1, 1970.

The following brings up to date the one-man exhibition catalogue, Whitney Museum, New York, February 27-March 24, 1968.

Selected-Group Exhibitions

Museum of Modern Art, *The Art of the Real*, 1968.

Museum of Modern Art, *New Media: New Methods*, 1969-70.

Hetzel Union, 1969.

Sammlung 1968: Karl Ströher, 1969.

The Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970*, October 18, 1969-February 8, 1970.

University of California, Irvine, 1970.

Expo Museum of Fine Arts, Osaka, Expo '70, March 15, 1970.

Nottingham Festival 1970.

San Francisco Museum of Art, *Unitary Forms: Minimal Sculpture*, September 16-November 1, 1970.

Whitney Museum, New York, *Annual Exhibition: Contemporary American Sculpture*, December 12-February 7, 1971. Exhibition organized by Marcia Tucker and James Monte.

By the Artist

"Donald Judd Answers Question: 'Can the Present Language of Artistic Research in the United States be Said to Contest the System?'" *Metro*, no. 14, June 1968, pp. 34-71.

Statement by Artist concerning the work "Untitled" shown in the Whitney Annual, 1969, *Art Now: New York*, vol. 1, no. 1, January 1969.

"Complaints: about attempts to close the fairly open Situation of Contemporary Art," *Studio International*, vol. 177, April 1969, pp. 182-188.

"Barnett Newman," *Studio International*, vol. 179, no. 919, February 1970, pp. 67-69.

Statement in "The Artist and Politics: A Symposium," *Artforum*, vol. IX, no. 1, September 1970, pp. 36-37.

On the Artist

Mellow, James R., "Everything Sculpture Has, My Work Doesn't," *New York Times*, Sunday, March 3, 1968, pp. D 21, 26.

Glueck, Grace, "A Box is a Box is a Box," *New York Times*, Sunday, March 10, 1968, p. D 23.

Baker, Elizabeth C., "Judd the Obscure," *Art News*, vol. 67, no. 2, April 1968, pp. 44-45+.

Dienst, R. G., "Ausstellung im Whitney Museum," *Kunstwerk*, vol. 21, April 1968, p. 23.

Cone, Jane Harrison, "Judd at the Whitney," *Artforum*, vol. VI, no. 9, May 1968, pp. 36-39.

Pincus-Witten, Robert, "Fining it Down: Don Judd at Castelli," *Artforum*, vol. VIII, no. 10, June 1970, pp. 47-49.

Donald Judd

Born in Excelsior Springs, Missouri, 1928

Studied at Art Students League, New York, 1947-53; College of William and Mary, Williamsburg, Virginia, 1948-49; Columbia University, New York, 1949-53; 1957-62

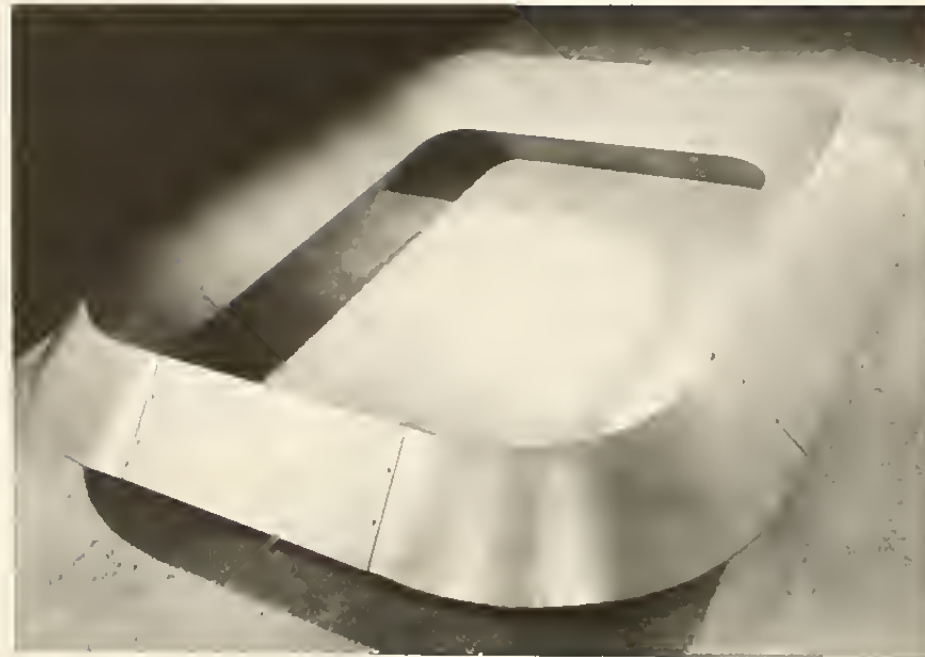
Lives in New York



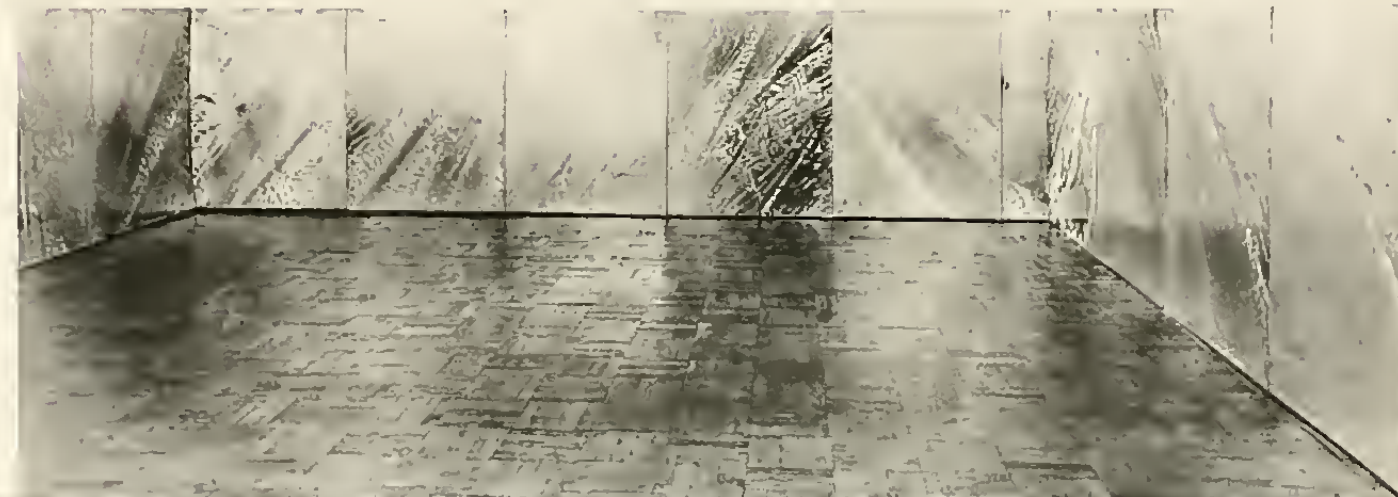
Photo Gianfranco Gorgoni

Untitled, 1968
Photo Rudolph Burckhardt

Untitled, 1970
Photo Rudolph Burckhardt



Untitled, 1964
Collection Galerie Bruno Bischofberger, Zurich
Photo John D. Schill



Mock-up (destroyed) for sculpture:
Untitled, 1970
Collection Joseph Pulitzer, Jr.,
St. Louis

Selected Group Exhibitions

Dwan, *Language*, 1967.

Lannis Museum, *Normal Art*, 1967.

Galeria El Taller, Buenos Aires, *Los juegos*, 1968.

Dwan, *Language II*, 1968.

March 1969.

Paula Cooper, *No. 7*, 1969.

Dwan, *Language III*, 1969.

Seattle Art Museum, 557,087, 1969.

Städtisches Museum, Leverkusen, *Konzeption—conception*, 1969.

18 Paris IV. 70, 1970.

Protetch-Rivkin, *Conceptual Art*, 1970.

New York Cultural Center, *Conceptual Art*, 1970.

Allen Memorial Art Museum, *Art in the Mind*, 1970.

Tokyo Biennale 1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

Michel Claura, Paris, *Project*.

Socrates Perkais Gallery, Philadelphia, *An Opening Project*.

Studio International Summer Show, 1970.

Museum of Modern Art, *Information*, 1970.

On the Artist

Kosuth, Joseph, "Art after Philosophy, Part II, 'Conceptual Art' and Recent Art," *Studio International*, vol. 178, no. 916, November 1969, pp. 160-161.

On Kawara

Born in Aichi-ken, Japan, 1933

Lives in New York

[illegible]

Form of Presentation for *The Second Investigation, Class Three: Physics, VI. Physical Properties*, 1968; Presentation November 1969

Photo Eric Pollitzer; courtesy Leo Castelli Gallery



One-Man Exhibitions

Lannis Museum of Normal Art, New York, *15 People Present Their Favorite Book*, 1967.

Gallery 669, Los Angeles, *Nothing*, 1968.

Douglas Gallery, Vancouver, British Columbia, October 4-November 4, 1969.

Nova Scotia College of Art, Halifax, October 25-November 9, 1969.

Instituto Torquato de Tella, Buenos Aires, October 28-November 8, 1969.

St. Martin's School of Art, London, October 30-November 5, 1969.

A 37 90 89, Antwerp, October 31-November 20, 1969.

Pinacotheca, St. Kilda, Victoria, Australia, October 31-November 14, 1969.

Art & Project, Amsterdam, November 1969.

Galleria Sperone, Turin, November 1969.

Coventry College of Art, Coventry, England, November 10-25, 1969.

Leo Castelli Gallery, New York, November 22-December 20, 1969.

The Art Gallery of Ontario, Toronto, December 29, 1969-January 10, 1970.

The Pasadena Art Museum, January 25-March 1, 1970.

Jysk Kunstgalerie, Copenhagen, April 1970.

Aarhus Kunstmuseum, Aarhus, Denmark, April 1970.

Kunsthilfoteket i Lyngby, Lyngby, Denmark, April 1970.

Galleria Sperone, Turin, Summer, 1970.

Galerie Daniel Templon, Paris, November 1970.

Protetch-Rivkin, Washington, D.C., January 1971.

Paul Maenz, Cologne, February 1971.

Selected Group Exhibitions

Lannis Museum, *Normal Art*, 1967.

Lannis Museum, *Non-anthropomorphic Art*, 1967.

Letter Edged in Black Press, New York, *Project for S.M.S.*, 1968.

The American Federation of Arts, New York (circulation, exhibition), *The Square in Painting*, October 1968-October 1969.

Dwan, *Language II*, 1968.

Xerox Book, 1968.

January 5-31, 1969.

March 1969.

Laura Knott Gallery, Bradford Junior College, Bradford, Massachusetts, *Robert Morris—Joseph Kosuth*, March 1969. Seminar held on March 5.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Multiples, Artists and Photographs, 1969.

Paula Cooper, No. 7, 1969.

Simon Fraser University, 1969.

Dwan, *Language III*, 1969.

Eugenia Butler Gallery, Los Angeles, *Conception/Perception*, 1969.

July, August, September, 1969. (Portales, New Mexico)

Seattle Art Museum, 557,087, 1969.

Städtische Kunsthalle, Düsseldorf, *Prospekt 69*, September 30-October 12, 1969.

Städtisches Museum, Leverkusen, *Konzeption—conception*, 1969.

Museum of Contemporary Art, Chicago, *Art by Telephone*, 1969.

Kunsthalle, Bern, *Pläne und Projekt als Kunst*, 1969.

Whitney Museum, New York, *1969 Annual Exhibition: Contemporary American Painting*, December 16, 1969-February 1, 1970.

18 Paris IV.70, 1970.

Protetch-Rivkin, *Conceptual Art*, 1970.

New York Cultural Center, *Conceptual Art*, 1970.

Allen Art Museum, *Art in the Mind*, 1970.

Dwan, *Language IV*, 1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

Camden Arts Center, *Idea Structures*, 1970.

Studio International Summer Show, 1970.

Museum of Modern Art, *Information*, 1970.

The Jewish Museum, New York, *Software*, September 17-November 8, 1970. Exhibition organized and catalogue essay by Jack Burnham.

Galerie Daniel Templon, Paris, *Concept/Théorie*, November 1970.

Galerie im Taxispalais, Innsbruck, Austria, *Concept Art*, December 1970.

Del Centro Culturale San Fedele, Milan, *Concept and Concept*, January 1971. Exhibition organized by Tommaso Trini.

By the Artist

"Non-anthropomorphic Art," Lannis Museum, New York, 1967.

"Art after Philosophy," *Studio International*, vol. 178, no. 915, October 1969, pp. 134-137.

"Art after Philosophy, Part II, 'Conceptual Art' and Recent Art," *Studio International*, vol. 178, no. 916, November 1969, pp. 160-161.

"Four Interviews with Barry, Heubler, Kosuth, Weiner," *Arts Magazine*, vol. 43, no. 4, February 1969, pp. 22-23.

"Status and priority: Terry Atkinson, Michael Baldwin, David Bainbridge and Harold Hurrell," *Studio International*, vol. 179, no. 918, January 1970, pp. 28-31.

"Note introductive," *VH 101, Revue Trimestrielle*, no. 3, Autumn 1970, pp. 49-53.

Function, Sperone editore, Turin, 1970.

Joseph Kosuth

Lives in New York



BAY # 38

VERTICAL, PARALLEL LINES, NOT TOUCHING
DRAWN FREEHAND, AT RANDOM USING
FOUR COLORS (BLACK, YELLOW, RED & BLUE)
WHICH ARE UNIFORMLY DISPERSED, WITH
MAXIMUM DENSITY, COVERING THE ENTIRE
WALL SURFACE.

BAY # 37

LINES, NOT SHORT, NOT STRAIGHT,
CROSSING AND TOUCHING, DRAWN AT
RANDOM USING FOUR COLORS (BLACK,
YELLOW, RED & BLUE) WHICH ARE UNI-
FORMLY DISPERSED, WITH MAXIMUM
DENSITY, COVERING THE ENTIRE WALL
SURFACE.

BAY # 36

SHORT LINES (ABOUT TWO INCHES LONG)
DRAWN AT RANDOM, USING FOUR COLORS
(BLACK, YELLOW, RED & BLUE), NOT TOUCHING,
WHICH ARE UNIFORMLY DISPERSED, WITH
MAXIMUM DENSITY, COVERING THE ENTIRE
SURFACE OF THE WALL, EXCLUDING THE
DOORS.

BAY # 35

LINES, NOT LONG, NOT STRAIGHT, NOT
TOUCHING, DRAWN AT RANDOM USING
FOUR COLORS (BLACK, YELLOW, RED &
BLUE) WHICH ARE UNIFORMLY DISPERSED
WITH MAXIMUM DENSITY, COVERING THE
ENTIRE WALL SURFACE.

BAY # 34

STRAIGHT LINES, APPROXIMATELY
6" LONG, TOUCHING AND CROSSING DRAWN
FREE HAND AT RANDOM, USING FOUR
COLORS (BLACK, YELLOW, RED & BLUE) WHICH
ARE UNIFORMLY DISPERSED, WITH MAX-
IMUM DENSITY, COVERING THE ENTIRE
WALL SURFACE.

One-Man Exhibitions

Daniels Gallery, New York, May 4-29,
1965.

Dwan Gallery, New York, April 1-29,
1966.

Dwan Gallery, Los Angeles, May 10-
June 4, 1967.

Konrad Fischer, Düsseldorf,
January 6-February 3, 1968.

Dwan Gallery, New York, February 3-
28, 1968.

Galerie Bischofberger, Zürich, Feb-
ruary 8-March 14, 1968.

Galerie Heiner Friedrich, Munich,
February 13-March 8, 1968.

Paula Cooper Gallery, New York,
November 1968.

Ace Gallery, Los Angeles, December
3, 1968-January 11, 1969.

Konrad Fischer, Düsseldorf,
April 22-May 16, 1969.

Galleria L'Attico, Rome, May 2-20,
1969.

Dwan Gallery, New York, October
4-30, 1969.

Museum Haus Lange, Krefeld, Octo-
ber 26-November 30, 1969. Catalogue
introduction by Dr. Paul Wember.

Wisconsin State University, River
Falls, March 1970.

Galerie Yvon Lambert, Paris, June
4-30, 1970.

Galleria Sperone, Turin, June 12, 1970.

Haags Gemeentemuseum, July 25-
August 30, 1970. Catalogue entries by
Carl Andre, Terry Atkinson, Mel Boch-
ner, Dan Flavin, Dan Graham, Eva
Hesse, Ira Licht, L. R. Lippard, Coosje
Kapteyn-Van Bruggen, Michael Kirby,
Dick Van der Net, Barbara Reise, Hans
Strelow, Lawrence Weiner, Enno
Develing.

Art & Project, Amsterdam, October
1970. *Bulletin* 18.

Pasadena Art Museum, November 17,
1970-January 3, 1971.

The following brings up to date the
one-man exhibition catalogue, Haags
Gemeentemuseum, July 25-August
30, 1970.

Selected Group Exhibitions

Multiples, *Artists and Photographs*,
1969.

18 Paris IV. 70, 1970.

Protetch-Rivkin, *Conceptual Art*, 1970.

Tokyo Biennale 1970.

Fondation Maeght, St. Paul de Vence,
L'Art Vivant aux États-Unis, July 16-
September 30, 1970. Catalogue essay
by Dore Ashton.

By the Artist

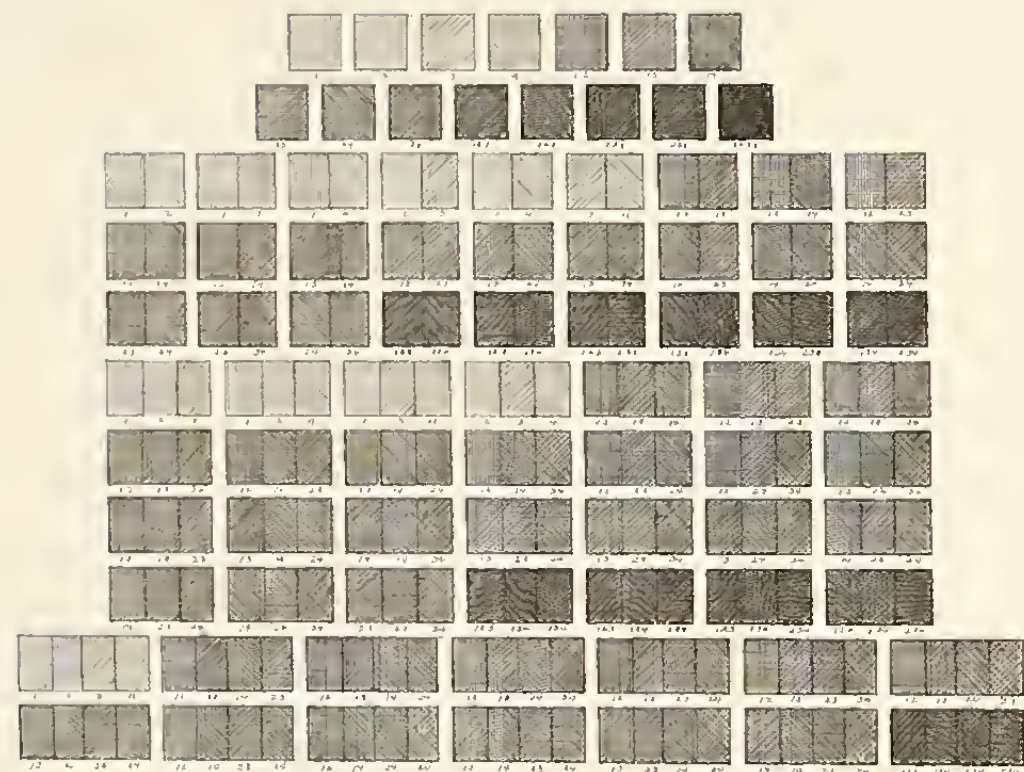
"Gesprek met Sol LeWitt" *Museum-
journaal*, serie 15, no. 3, June 1970,
p. 140. Interview by Dieter Hanenf.

Sol LeWitt

Born in Hartford, Connecticut, 1928

Studied at Syracuse University, Syra-
cuse, New York, 1945-49

Lives in New York



Drawing (for Art & Project), October 1969

Photo courtesy Dwan Gallery,
New York

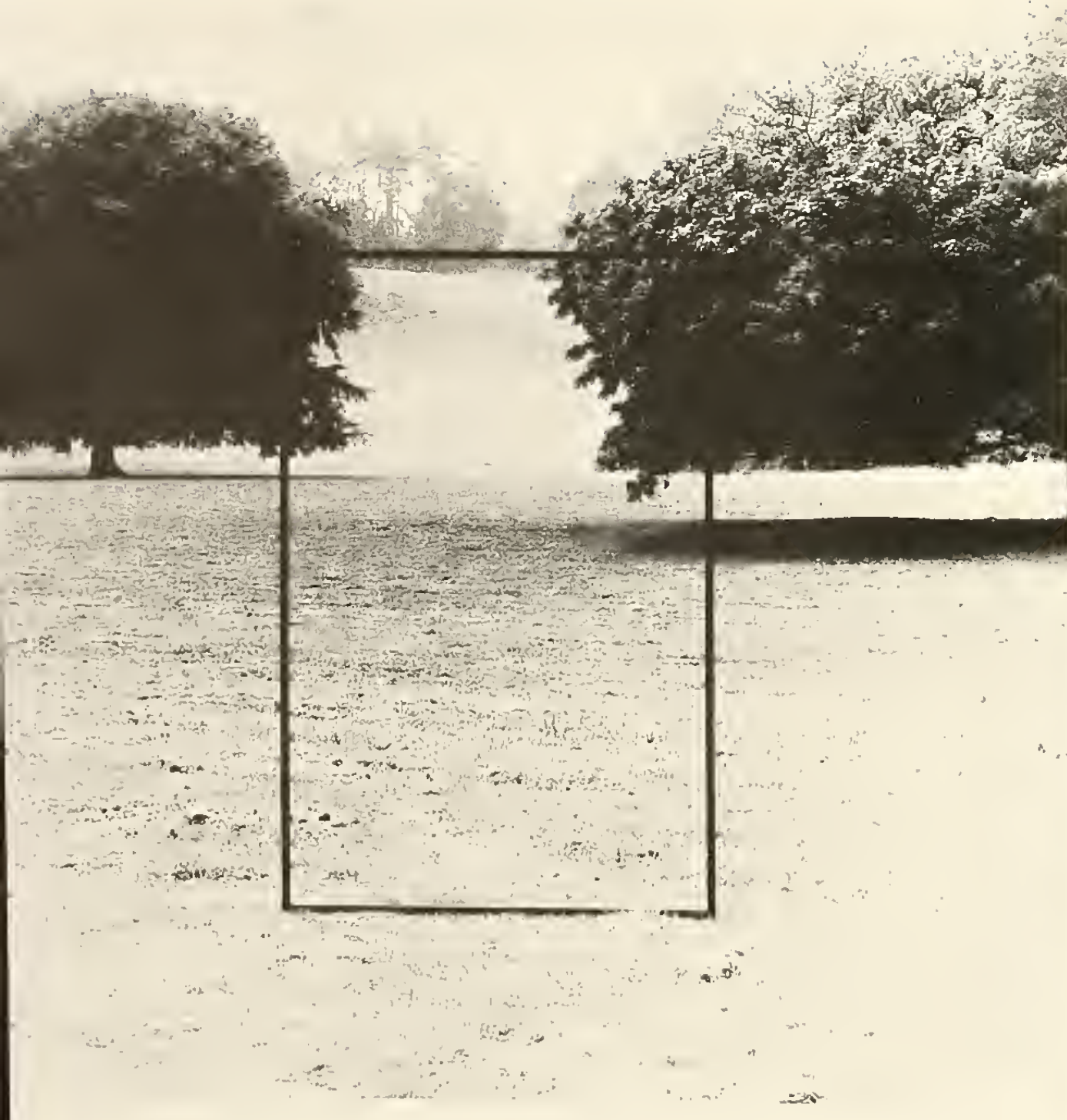
Open Cubic Structure (three angled cubes), 1969

Collection Konrad Fischer, Düsseldorf
Photo courtesy Pasadena Art Museum



England 1967

Courtesy Dwan Gallery, New York



One-Man Exhibitions

Middlesex
Oxfordshire
Buckinghamshire
Bedfordshire
Northamptonshire
Leicestershire
Cambridgeshire
Suffolk
Essex

Cycling sculpture,
England 1967

Konrad Fischer, Düsseldorf, September 21-October 18, 1968.

John Gibson Gallery, New York, February 22-March 14, 1969.

Konrad Fischer, Düsseldorf, July 5-August 1, 1969.

Museum Haus Lange, Krefeld, Summer 1969-Summer 1970.

Yvon Lambert, Paris, November 1969.

Francoise Lambert, Milan, December 1969.

Konrad Fischer, Düsseldorf, May 11-June 9, 1970.

Städtisches Museum, Mönchengladbach, July 16-August 30, 1970. Printed box catalogue; statements by Johannes Cladders and the artist.

Dwan Gallery, New York, October 3-29, 1970.

Selected Group Exhibitions

Bethnal Green Institute, London, 1967.

Galerie Loehr, Frankfurt, *Dies Alles Herzchen*, 1967.

Picadilly Gallery, London, *Young Contemporaries*, 1968.

Amalfi, *Arte e Azione Povera*, 1968.

White Museum, Cornell, *Earth*, 1969.

March 1969

Stedelijk Museum, *Op Losse Schreeven*, 1969.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Multiples, Artists and Photographs, 1969.

Gerry Schum, *Land Art*, 1969.

Paula Cooper, *No. 7*, 1969.

John Gibson, *Ecologic Art*, 1969.

July, August, September, 1969 (Clifton Down, Bristol, England).

Edmonton Art Gallery, *Place and Process*, 1969.

Museum of Contemporary Art, Chicago, *Six Fugitives*, 1970.

18 Paris IV, 70, 1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

Museum of Modern Art, *Information*, 1970.

Nottingham Festival 1970.

Quantocks, England 1970
Snake in the bracken

Courtesy Dwan Gallery, New York



Photo D. Johnston

Richard Long

Born in Bristol, England, 1945

Studied at St. Martin's School of Art, London, 1966-68

Lives in Bristol

England 1968

Courtesy Dwan Gallery, New York



England 1967



England 1968

Courtesy Mr. and Mrs. Herbert Vogel,
New York



from Milan
Italy

freedom
to carry
the burden
of patience

freedom
to believe
oneself
accused
without
being
accused

freedom
not to be
moralized
into
adverse
conditions

freedom
to believe
oneself
prisoner
of
freedom

space
living
natural
progression
and
freedom
in

freedom
to draw

freedom
to read

freedom
to leave

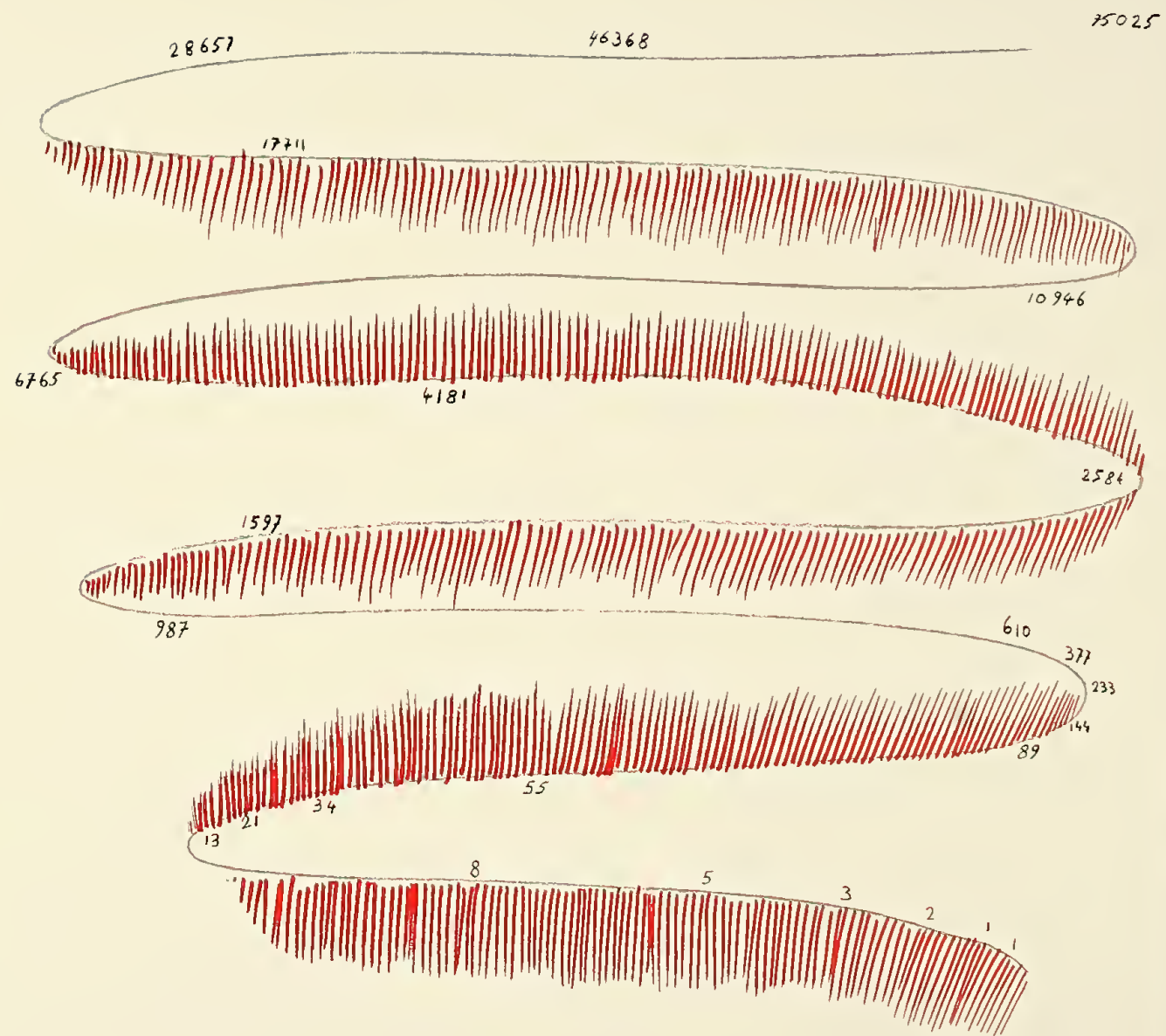
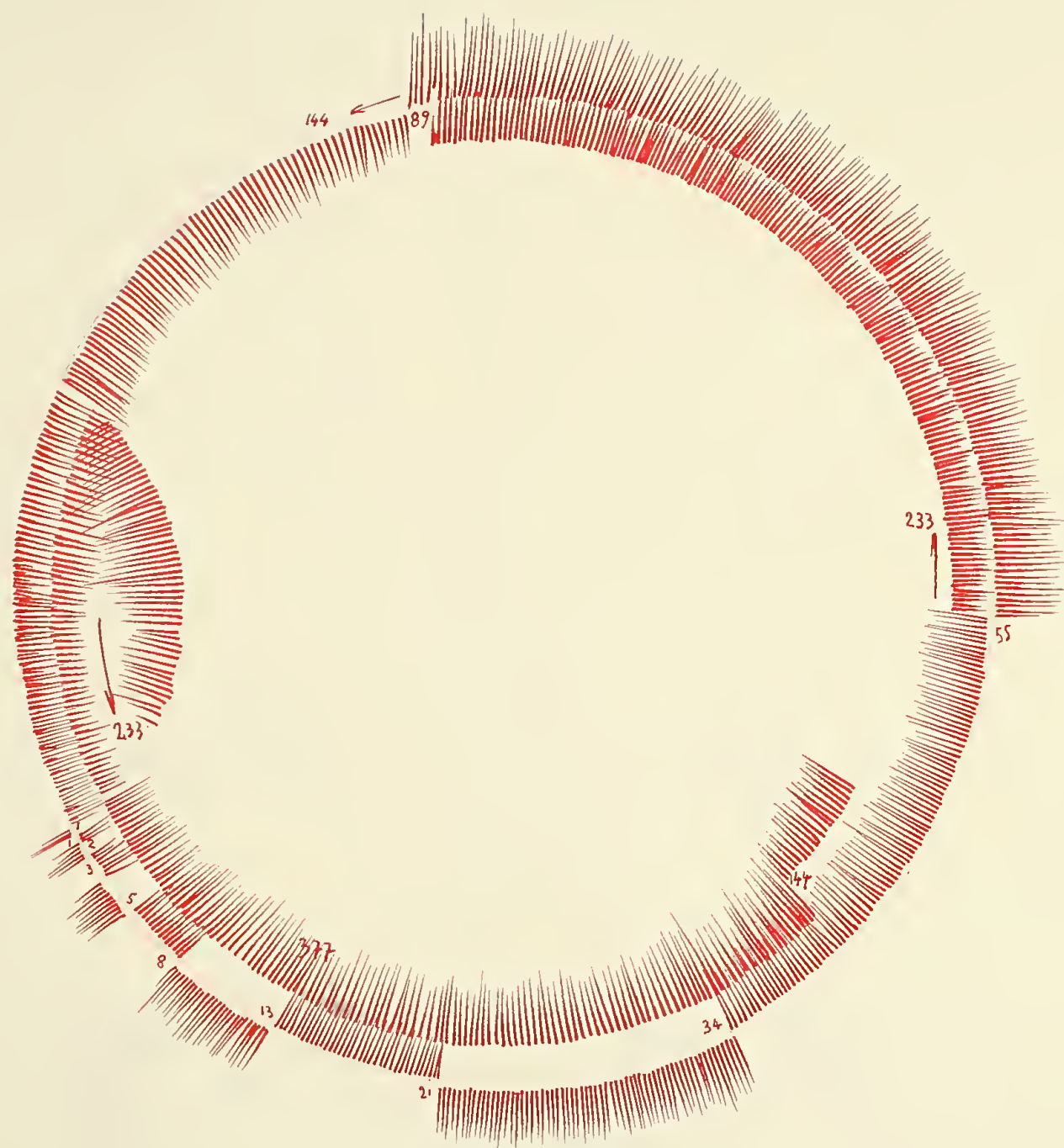
freedom
to present
a thing
to anyone

freedom
to enter
arbitrarily
into a
conversation

freedom
to bear
a declaration
of hostility

three
to hold
ideas
freedom
to conflicting





the abandonment of a practical space
for a theoretical space

to set free the space, from architectural
and aesthetic interpretations

the primordial space and the abstract
space are not to be saturated

the space in which we live is saturated
to set free the space from its saturation

the space is decomposed

to think of the space as abstract is to free
the space of the unavoidability
of decomposition

man seeks a free space in the
decomposed space

the economy strikes the space
ties up the space

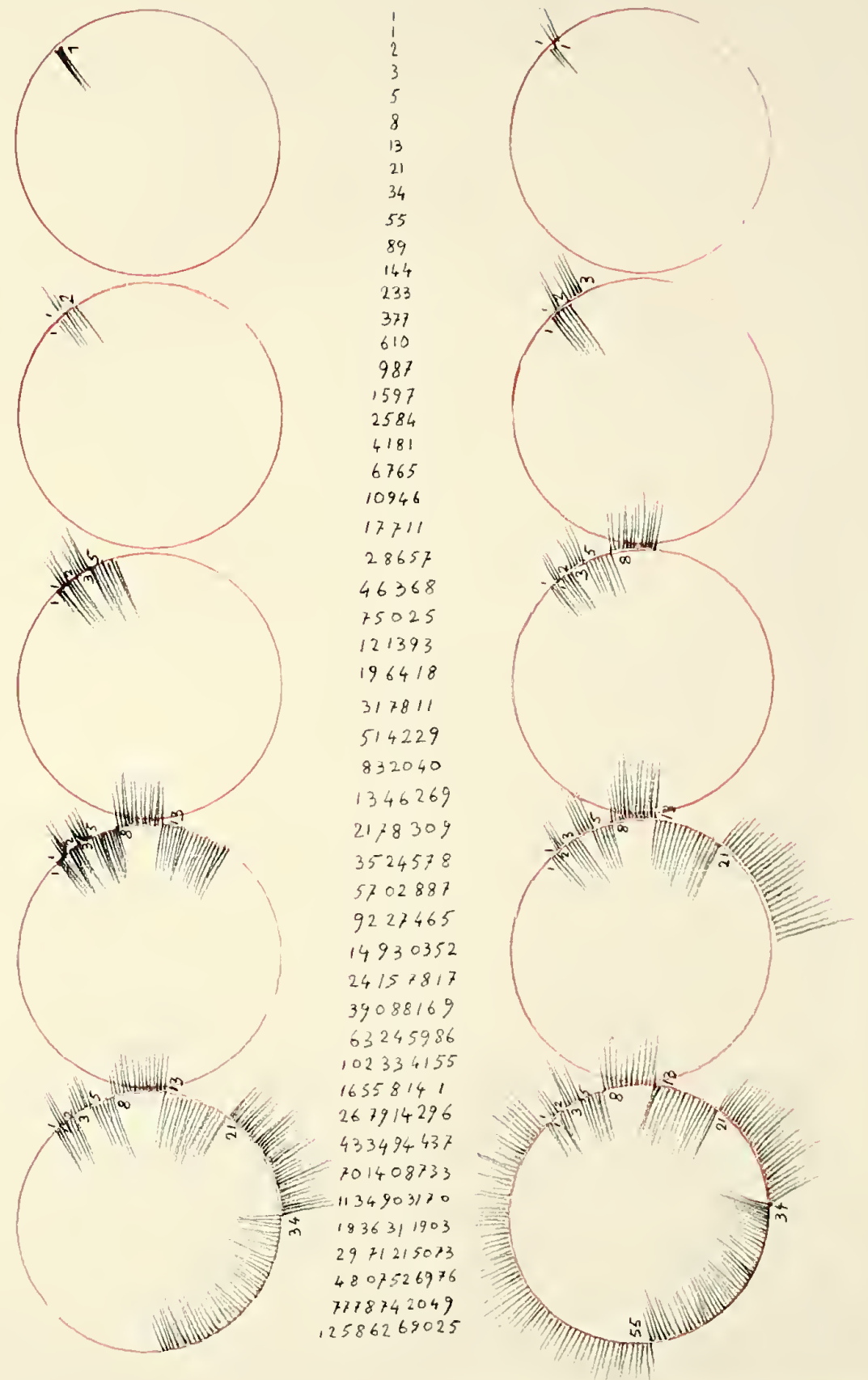
decomposes the space

with appearance of freeing man with space

man is not able to live freely in a
decomposed space

the abstract space is a defense of hits
imprisonment in the practical space

the free space and the abstract space
coincide against a situation
of decomposition



One-Man Exhibitions

Dilexi Gallery, San Francisco, 1957.

Dilexi Gallery, San Francisco, 1958.

Green Gallery, New York, October 15-November 2, 1963.

Galerie Schmela, Düsseldorf, September 24-October 30, 1964.

Green Gallery, New York, December 16, 1964-January 9, 1965.

Green Gallery, New York, March 10-April 3, 1965.

Dwan Gallery, Los Angeles, March 15-April 9, 1966.

Leo Castelli Gallery, New York, March 4-28, 1967.

Galerie Ileana Sonnabend, Paris, February 1968.

Stedelijk van Abbemuseum, Eindhoven, February-March, 1968.

Leo Castelli Gallery, New York, April 20-May 11, 1968.

Galerie Ileana Sonnabend, Paris, November 1968.

Galleria Sperone, Turin, March 1969.

Castelli Warehouse, New York, March 1-22, 1969.

Irving Blum Gallery, Los Angeles, May 6-24, 1969.

Corcoran Gallery of Art, Washington, D.C., October 24-December 28, 1969. Catalogue text by Annette Michelson. Traveled to Detroit Institute of Arts, January 9-February 8, 1970.

Irving Blum Gallery, Los Angeles, January 27-March 7, 1970.

Castelli Graphics, New York, February 7-28, 1970.

Whitney Museum, New York, April 9-May 31, 1970.

The following brings up to date the one-man exhibition catalogue, Whitney Museum, New York, April 9-May 31, 1970.

Selected Group Exhibitions

Multiples, *Artists and Photographs*, 1969.

Edmonton Art Gallery, *Place and Process*, 1969.

Seattle Art Museum, 557,087, 1969.

Art Institute of Chicago, 69th *American Exhibition*, January 17-February 22, 1970.

Jewish Museum, *Using Walls*, 1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

Museum of Modern Art, *Information*, 1970.

Nottingham Festival 1970.

Whitney Museum, New York, *Annual Exhibition: Contemporary American Sculpture*, December 12, 1970-February 7, 1971. Exhibition organized by Marcia Tucker and James Monte.

By the Artist

"Notes on Dance," *Tulane Drama Review*, vol. 10, no. 2, winter, 1965, pp. 179-186.

"Dance," *The Village Voice*, Part I, February 3, 1966, pp. 8, 24-25. Part II, February 19, 1966, p. 15.

"Portfolio: 4 Sculptors, Recent Works and Statements by Four Young Americans," *Perspecta*, no. 11, 1967, p. 53.

Art Now: New York, vol. 1, no. 6, June 1969, n. p.

"The Artist Speaks: Robert Morris," *Art in America*, vol. 58, no. 3, May-June 1970, pp. 104-111. Interview by E. C. Goossen.

"Place and Process," *Avalanche*, no. 1, Fall 1970, pp. 12-13. Reprint of proposal for "Place and Process," the Edmonton Art Gallery, September 4-October 26, 1969.

On the Artist

Burnham, Jack, "Robert Morris Retrospective in Detroit," *Artforum*, vol. VIII, no. 7, March 1970, pp. 67-75.

Calas, Nicholas, "Wit and Pedantry of Robert Morris," *Arts Magazine*, vol. 44, no. 5, March 1970, pp. 44-47.

Michelson, Annette, "Three Notes on an Exhibition as a Work," *Artforum*, vol. VIII, no. 10, June 1970, pp. 62-64.

Robert Morris

Born in Kansas City, Missouri, 1931

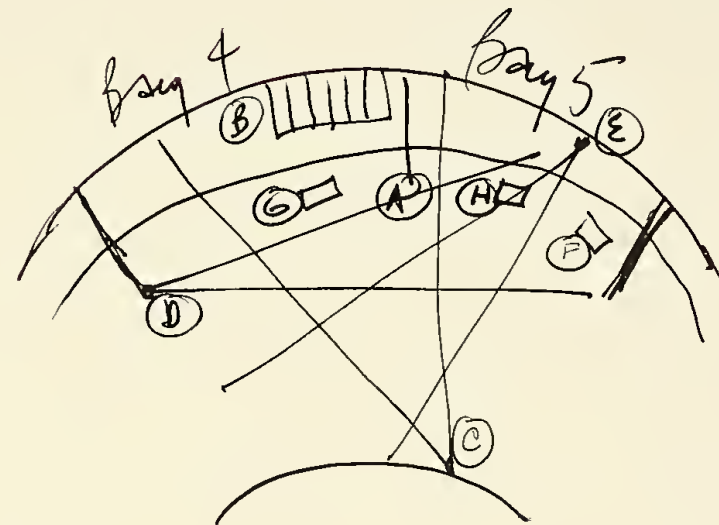
Studied at Kansas City Art Institute, University of Kansas City, 1948-50; California School of Fine Arts, San Francisco, 1951; Reed College, Portland, Oregon, 1953-55; Hunter College, New York, 1961-62

Lives in New York



Photo Gianfranco Gorgoni

Instruction-learning-Memory (for VR)

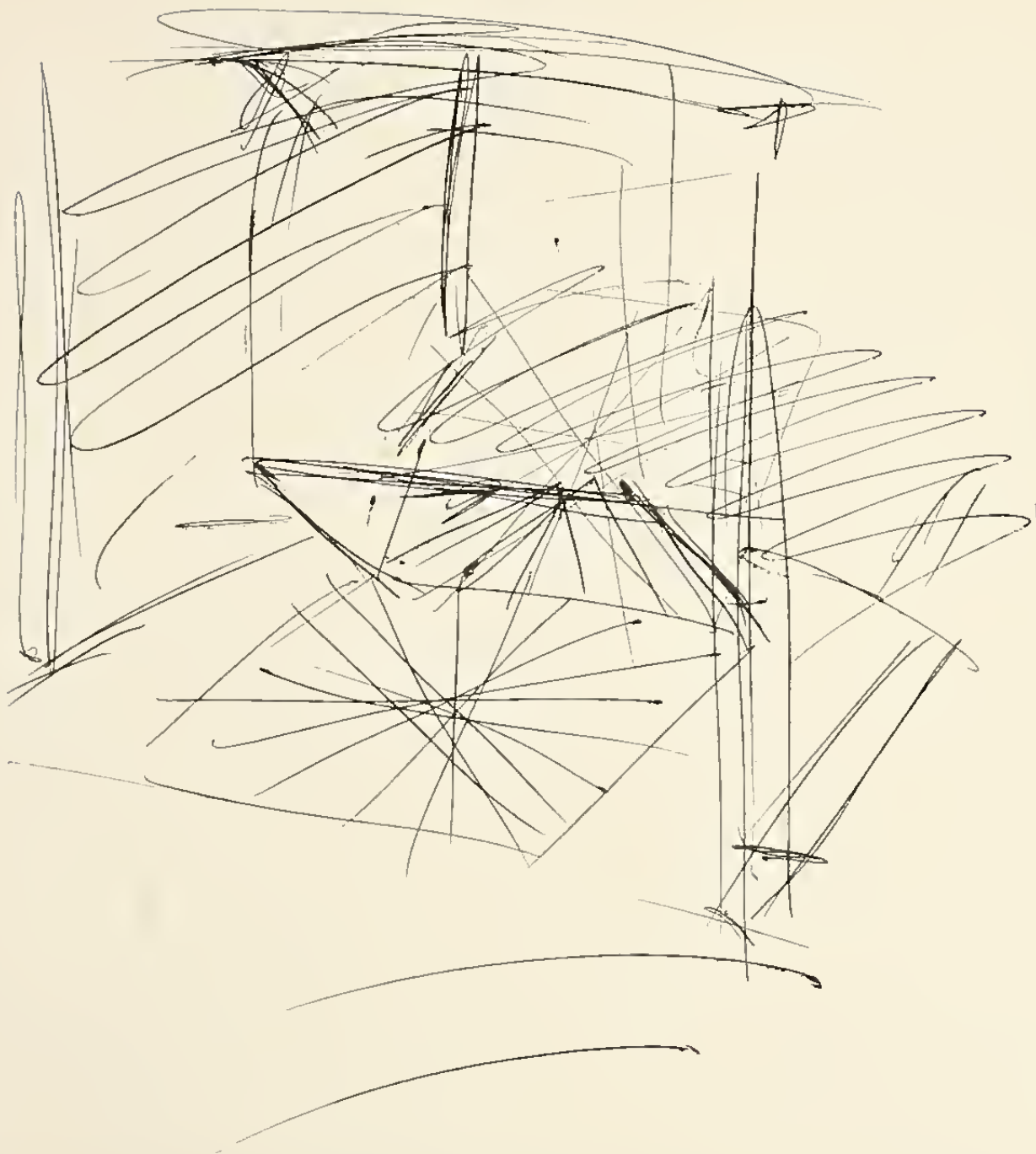


- A-Speaker
- B-Tape Recorder
(3 hrs pre-recorded)
- C,D,E-Surveillance
Type TV cameras
- F,G,H-Play back
monitors
- I Video tape decks
with 5-30 second
delays to monitors

Various objects here and there
Mat
Medicine Ball
Pole
Rope
etc

Pre-recorded instructions for sample
actions, manipulations of objects on 3 hr. tape.
Pauses between each set of verbal instructions.

Follows
21



One-Man Exhibitions

Nicholas Wilder Gallery, Los Angeles, May 10-June 2, 1966.

Leo Castelli Gallery, New York, May 24-June 14, 1967.

Galerie Ileana Sonnabend, Paris, November 25-December 15, 1967.

Leo Castelli Gallery, New York, January 27-February 17, 1968.

Konrad Fischer, Düsseldorf, July 10-August 8, 1968.

Nicholas Wilder Gallery, Los Angeles, January 28-February 15, 1969.

Palley Cellar, San Francisco, December 1969.

Konrad Fischer, Düsseldorf, February 5-March 3, 1970.

Galleria Sperone, Turin, February 25-March 1970.

Nicholas Wilder Gallery, Los Angeles, April 1970.

Group Exhibitions

Fischbach, *Eccentric Abstraction*, 1966.

San Francisco Art Institute, *Bruce Nauman/William Geis*, September 26-October 22, 1966.

San Francisco Art Institute, *New Directions*, 1966.

L. A. County Museum, *American Sculpture of the Sixties*, 1967.

Allen Memorial Art Museum, Oberlin, Ohio, *Three Young Americans*, April 17-May 12, 1968.

A.F.A., *Soft Sculpture*, 1968-69.

Nine at Castelli, 1968.

S.V.A. Gallery, *Series Photographs*, 1968-69.

Washington University Gallery of Art, Steinberg Art Gallery, St. Louis, *Here and Now*, January 1-February 21, 1969.

March 1969. (did not participate)

Wide White Space, Antwerp, 4 American Artists, March 1969.

Stedelijk Museum, *Op Losse Schroeven*, 1969.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Multiples, Artists and Photographs, 1969.

Paula Cooper, No. 7, 1969.

Whitney Museum, *Anti-Illusion*, 1969.

The Solomon R. Guggenheim Museum, New York, *Nine Young Artists, Theodoron Awards*, May 23-July 27, 1969. Exhibition organized and catalogue essays by Diane Waldman and Edward F. Fry.

Seattle Art Museum, 557,087, 1969.

Städtischen Museum, Leverkusen, *Konzeption-conception*, 1969.

Museum of Contemporary Art, Chicago, *Art by Telephone*, 1969.

Finch College Museum, *Art in Process IV*, 1969-70.

University of St. Thomas, Houston, Texas, *The Sky's the Limit*, 1969.

Galerie Ricke, Cologne, *7 Objects/69*, 1969.

Galerie Rudolf Zwirner, Cologne, *Kompas IV*, 1969.

Fort Worth Art Center, Texas, *Contemporary Drawings*, 1969.

New York Cultural Center, *Conceptual Art*, 1970.

Allen Art Museum, *Art in the Mind*, 1970.

Tokyo Biennale, 1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

The Finch College Museum of Art, New York, *N Dimensional Space*, 1970.

Museum of Modern Art, *Information*, 1970.

Institute of Contemporary Art, Philadelphia, *Against Order*, 1970.

By the Artist

"The Way-out West: Interviews with 4 San Francisco Artists," *Art News*, vol. 66, no. 4, Summer 1967, pp. 40, 75-76. Interview by Joe Ralfaele and Elizabeth Baker.

"Interview with Bruce Nauman," *Arts Magazine*, vol. 44, no. 5, March 1970, pp. 22-27.

On the Artist

Danieli, Fidel A., "The Art of Bruce Nauman," *Artforum*, vol. VI, no. 4, December 1967, pp. 15-19.

Johnson, E. H. and Athena T. Spear, "Three Young Americans: Kreuger, Nauman, Sarel," *Oberlin College Bulletin* 25, no. 3, Spring 1968, pp. 92-103.

Tucker, Marcia, "pHeNAUMANology," *Artforum*, vol. IX, no. 4, December 1970, pp. 38-43.

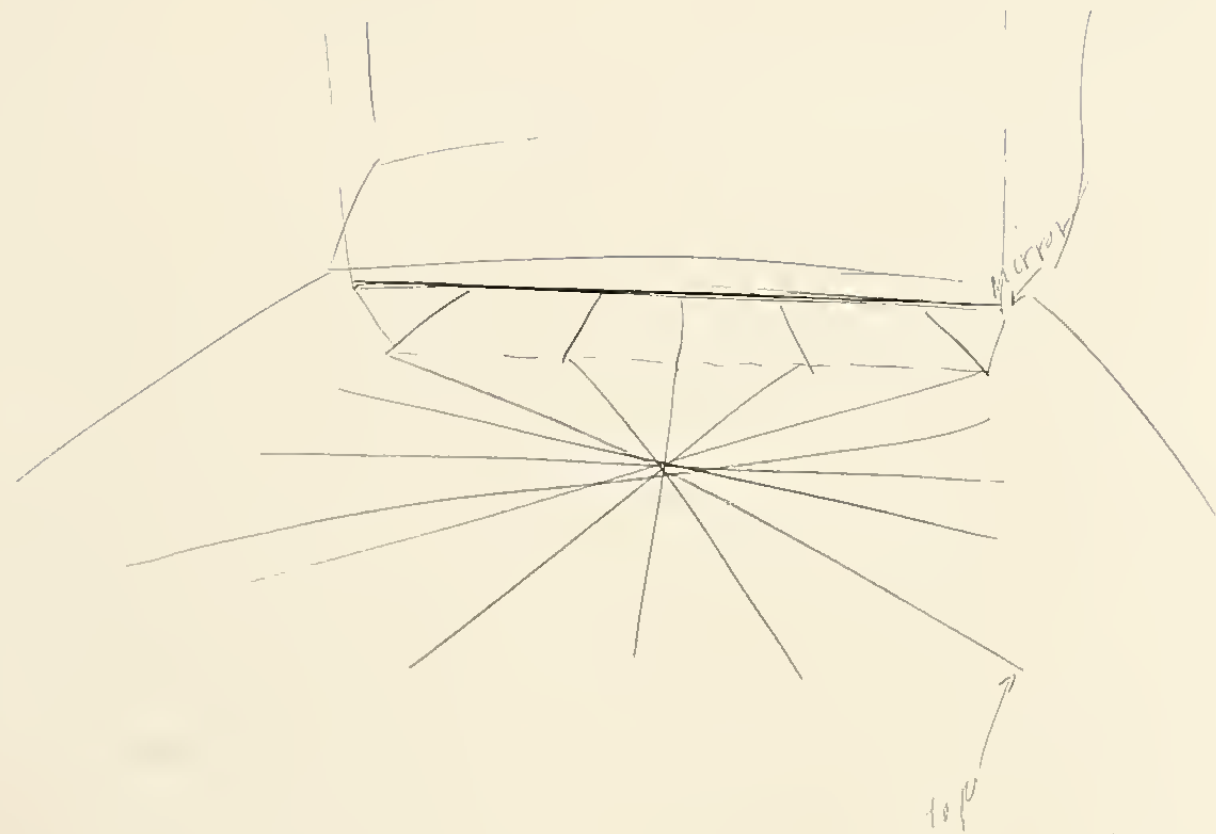
Bruce Nauman

Born in Fort Wayne, Indiana, 1941

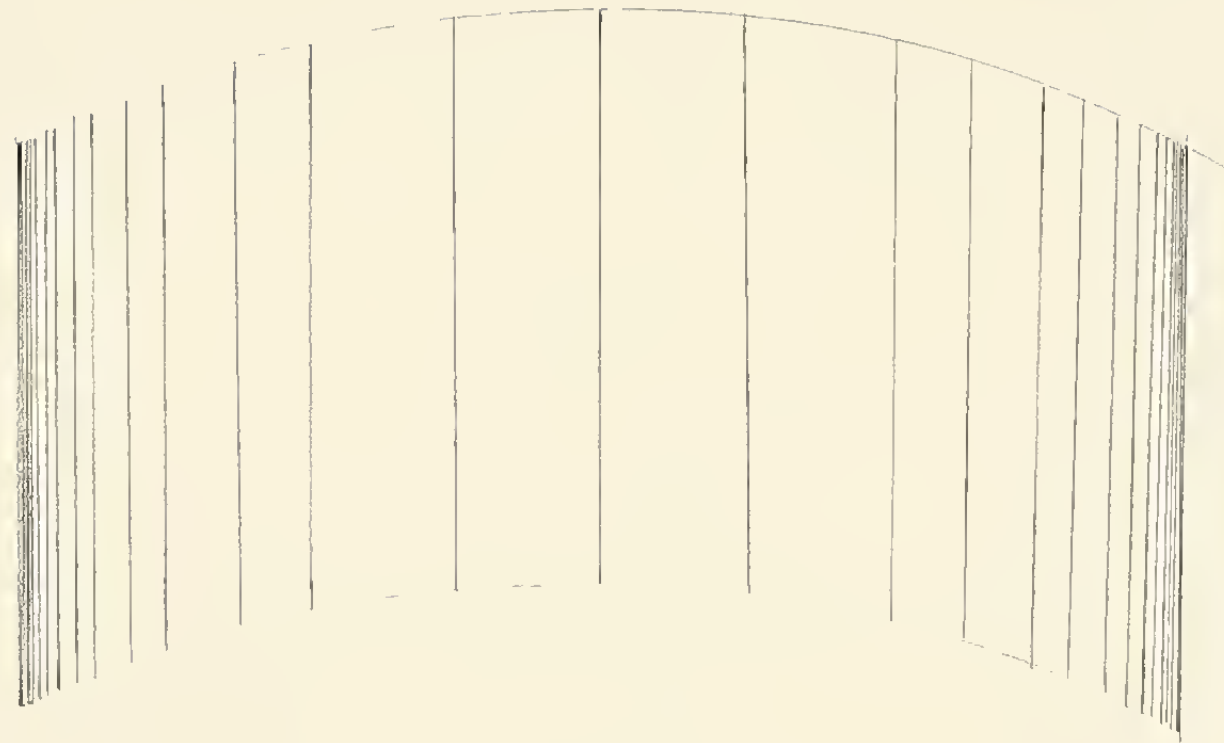
Studied at University of Wisconsin, Madison; University of California, Davis

Lives in Pasadena



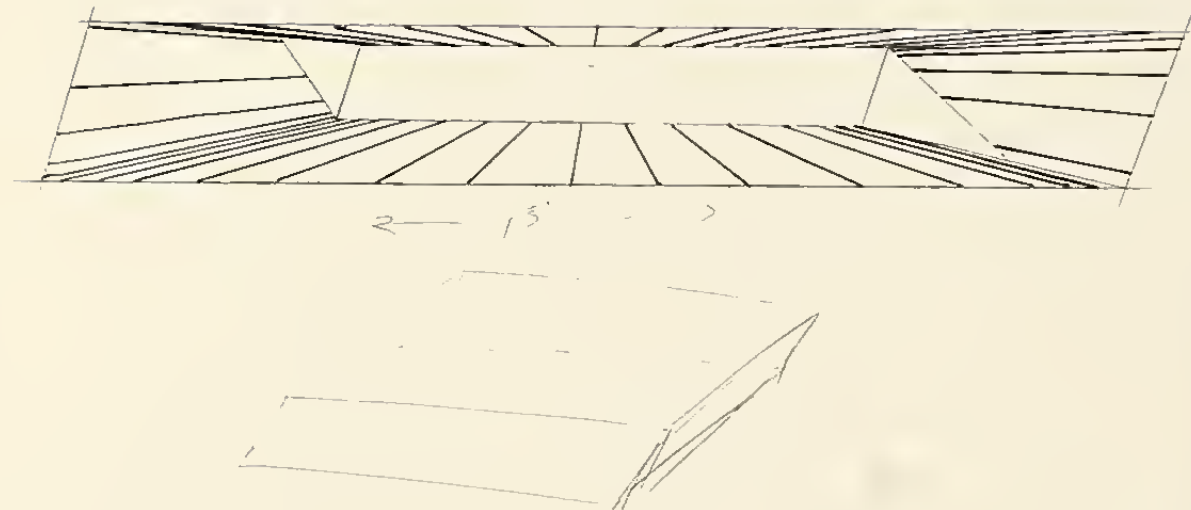


per figure 1 (sketch) 1 a u c 1



per figure 1 (sketch) 1 a u c 1

per figure 2 (sketch) 1 a u c 1



per figure 2 (sketch) 1 a u c 1

One-Man Exhibitions

Bianchini Gallery, New York, April 11-May 3, 1967.

Galerie Heiner Friedrich, Munich, November 1968.

Konrad Fischer, Düsseldorf, November 21-December 17, 1968.

Fischbach Gallery, New York, April 26-May 15, 1969.

Konrad Fischer, Düsseldorf, November 11-December 12, 1969.

Galerie Heiner Friedrich, November 21-December 20, 1969.

Françoise Lambert, Milan, November 1969.

Yvon Lambert, Paris, December 1969.

Fischbach Gallery, New York, February 14-March 5, 1970.

Selected Group Exhibitions

The Solomon R. Guggenheim Museum, New York, *Systemic Painting*, September 21-November 27, 1966. Exhibition organized and catalogue essay by Lawrence Alloway.

Institute of Contemporary Art, Philadelphia, *A Romantic Minimalism*, September 13-October 11, 1967. Catalogue introduction by Stephen S. Prokopoff.

Lannis Museum, *Normal Art*, 1967.

The American Federation of Arts, New York (circulating exhibition), *The Square in Painting*, October 1968-October 1969.

John Gibson, *Anti-Form*, 1968.

Paula Cooper Gallery, New York, *The Artist for Peace*, October 1968. Organized by Lucy Lippard, Robert Huot, Ron Wolund to benefit the Student Mobilization Committee to End the War in Viet Nam.

Washington University Gallery of Art, Steinberg Art Gallery, St. Louis, *Here and Now*, January 1-February 21, 1969.

Stedelijk Museum, *Op Losse Schreeven*, 1969.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Whitney Museum, *Anti-Illusion*, 1969.

Seattle Art Museum, 557,087, 1969.

18 Paris IV. 70, 1970.

Jewish Museum, *Using Walls*, 1970.

On the Artist

Kosuth, Joseph, "In the Galleries: Robert Ryman," *Arts Magazine*, vol. 41, no. 8, Summer 1967, pp. 63-64.

Waldman, Diane, "Reviews & Previews: Robert Ryman," *Art News*, vol. 66, no. 4, Summer 1967, p. 65.

Glueck, Grace, "Exhibition at Fischbach Gallery," *Art In America*, vol. 57, no. 3, May 1969, p. 118.

Robert Ryman

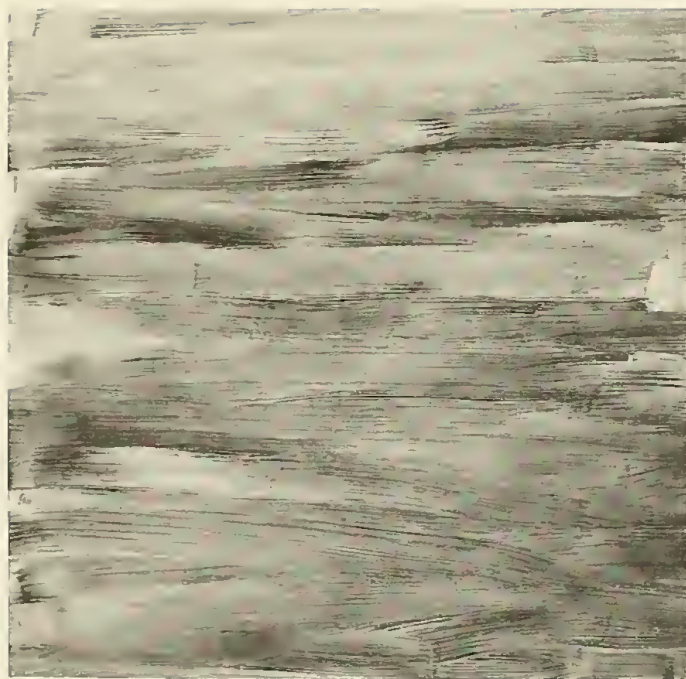
Born in Nashville, Tennessee, 1930

Studied at Tennessee Polytechnic Institute, Cookeville, 1948-49; George Peabody College for Teachers, Nashville, 1948-49

Lives in New York

Photo courtesy Fischbach Gallery, New York





Standard, 1967
Collection Heiner Friedrich, Cologne
Photo courtesy Fischbach Gallery



Standard, 1967
Partial installation, Galerie Heiner
Friedrich, Munich, 1969



Standard, 1967
Partial installation (with Paul
Bianchini), Bianchini Gallery, 1967
Photo Nathan Rabin, New York

One Man Exhibitions

Galleria La Salita, Rome, May 24-June 1966.

Galerie Ricke, Cologne, October 16-November 25, 1968.

Françoise Lambert, Milan, June 1969.

Castelli Warehouse, December 16, 1969-January 10, 1970.

Miltrau Gallery, St. Louis, Missouri, January 1970.

Art Gallery, University of California, San Diego, *Talus*, 45 x 20, *Richard Serra*, February 24-March 31, 1970.

Pasadena Art Museum, February 26-March 1, 1970.

Ace Gallery, Los Angeles, December 1970.

Selected Group Exhibitions

Purdue University, Purdue, Indiana, *Directions*, 1967.

Noah Goldowsky Gallery, New York, *Arp to Artschwager*, May-September 1967.

Noah Goldowsky Gallery, *Three Sculptors*, March 1968.

Galerie Ricke, Cologne, *Programm I*, June 26-September 15, 1968.

John Gibson, *Anti-Form*, 1968.

A.F.A., *Soft Sculpture*, 1969-70.

Noah Goldowsky Gallery, *Arp to Artschwager, Third Annual Exhibition*, October 15, 1968.

Purdue University, Purdue, Indiana, *Directions*, November 1968.

Nine at Castelli, 1968.

Washington University Gallery of Art, Steinberg Art Gallery, St. Louis, *Here and Now*, January 1-February 21, 1969.

New Jersey State Museum, Trenton, *Soft Art*, March 1-April 27, 1969.

Stedelijk Museum, *Op Losse Schreeven*, 1969.

Museum of Modern Art, New York, *New Media, New Methods*, 1969-70.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Whitney Museum, *Anti-Illusion*, 1969.

The Solomon R. Guggenheim Museum, New York, *Nine Young Artists, Theodoron Awards*, May 23-July 27, 1969. Exhibition organized and catalogue essays by Diane Waldman and Edward F. Fry.

Seattle Art Museum, 557,087, 1969.

Tokyo Biennale 1970.

By the Artist

Statement in Robins, Corinne, "Circle in Orbit," *Art in America*, vol. 56, no. 6, November 1968, p. 66.

Statement in "The Artist and Politics: A Symposium," *Artforum*, vol. IX, no. 1, September 1970, pp. 38-39.

"Play it again, Sam," *Arts Magazine*, vol. 44, no. 4, February 1970, pp. 24-27.

On the Artist

Pincus-Witten, Robert, "Richard Serra: Slow Information," *Artforum*, vol. VIII, no. 1, September 1969, pp. 24-39.

Baker, Elizabeth C., "Critics Choice: Serra," *Art News*, vol. 68, no. 10, February 1970, pp. 26-27.

Richard Serra

Born in San Francisco, 1939.

Studied at University of California, Berkeley and Santa Barbara, 1957-61; Yale University, New Haven, 1961-64.

Lives in New York

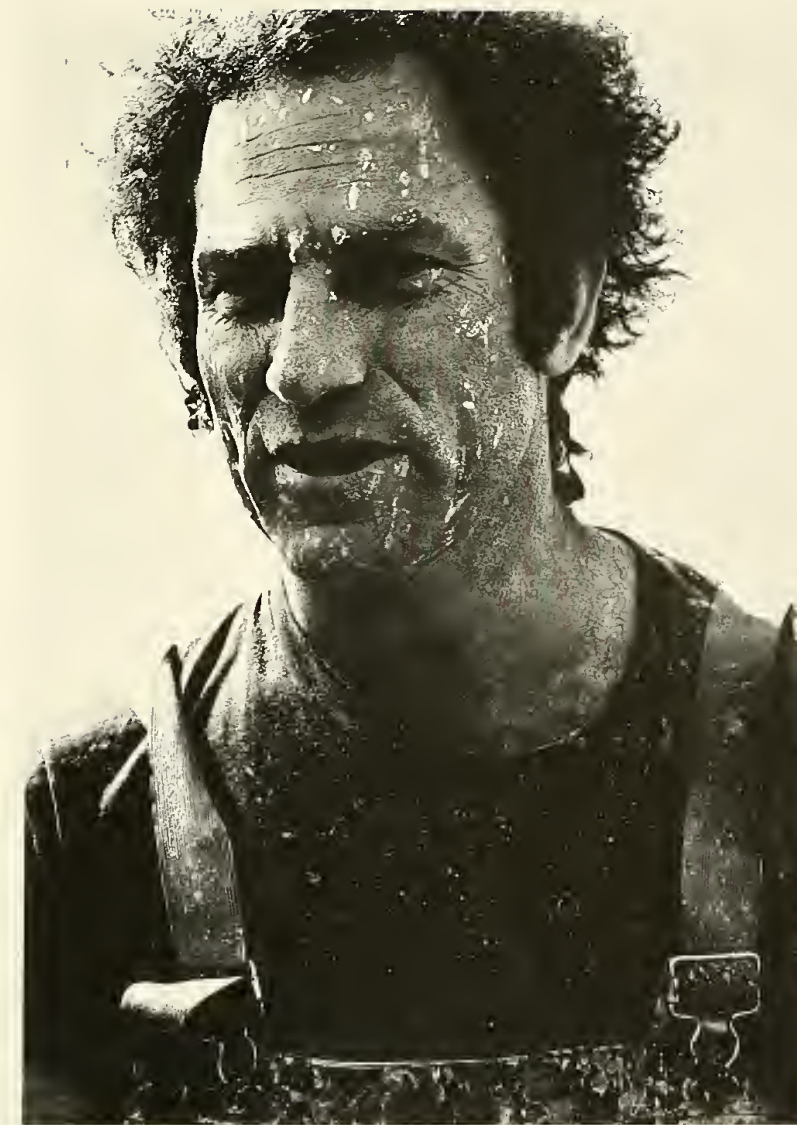
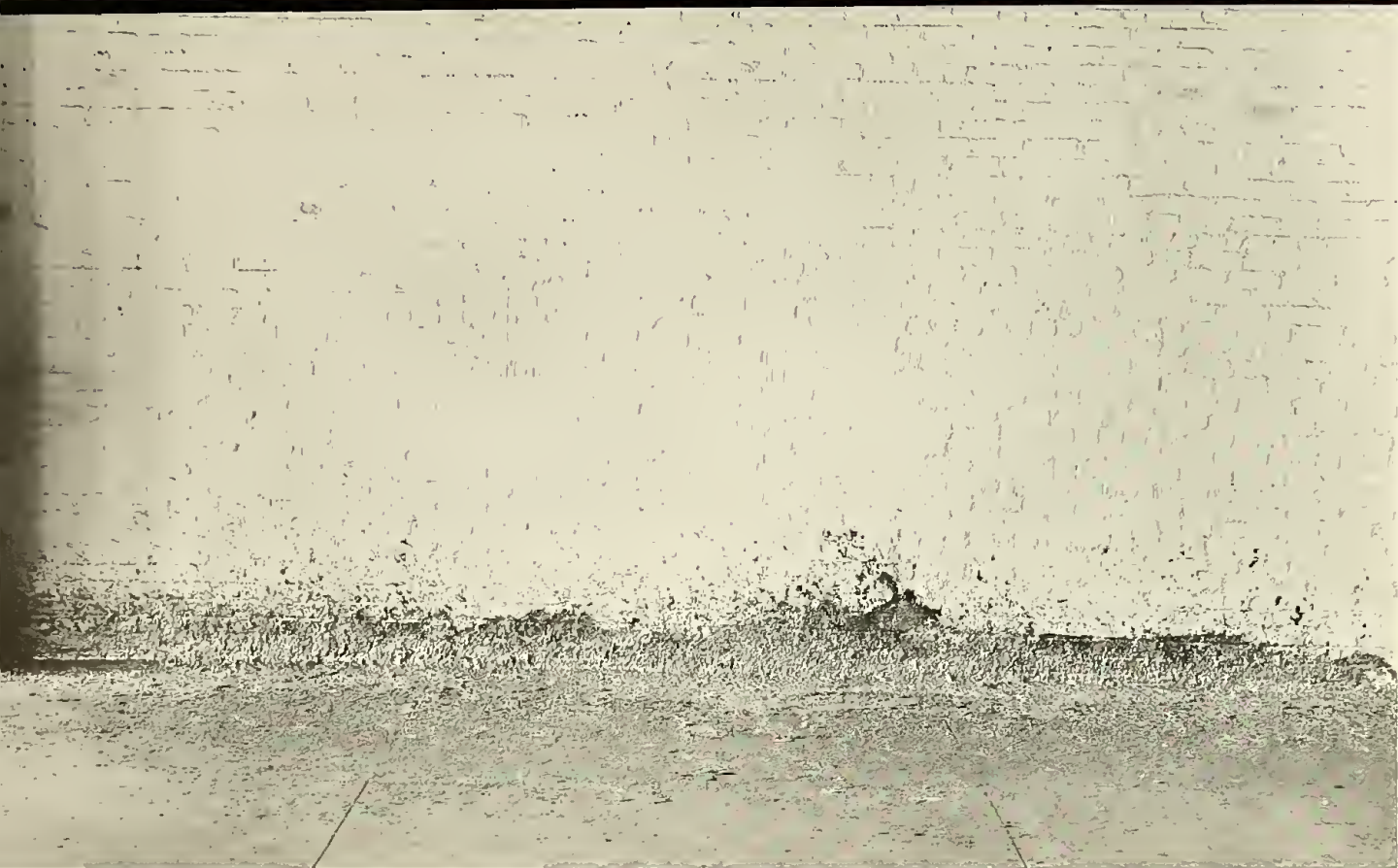


Photo Gianfranco Gorgoni

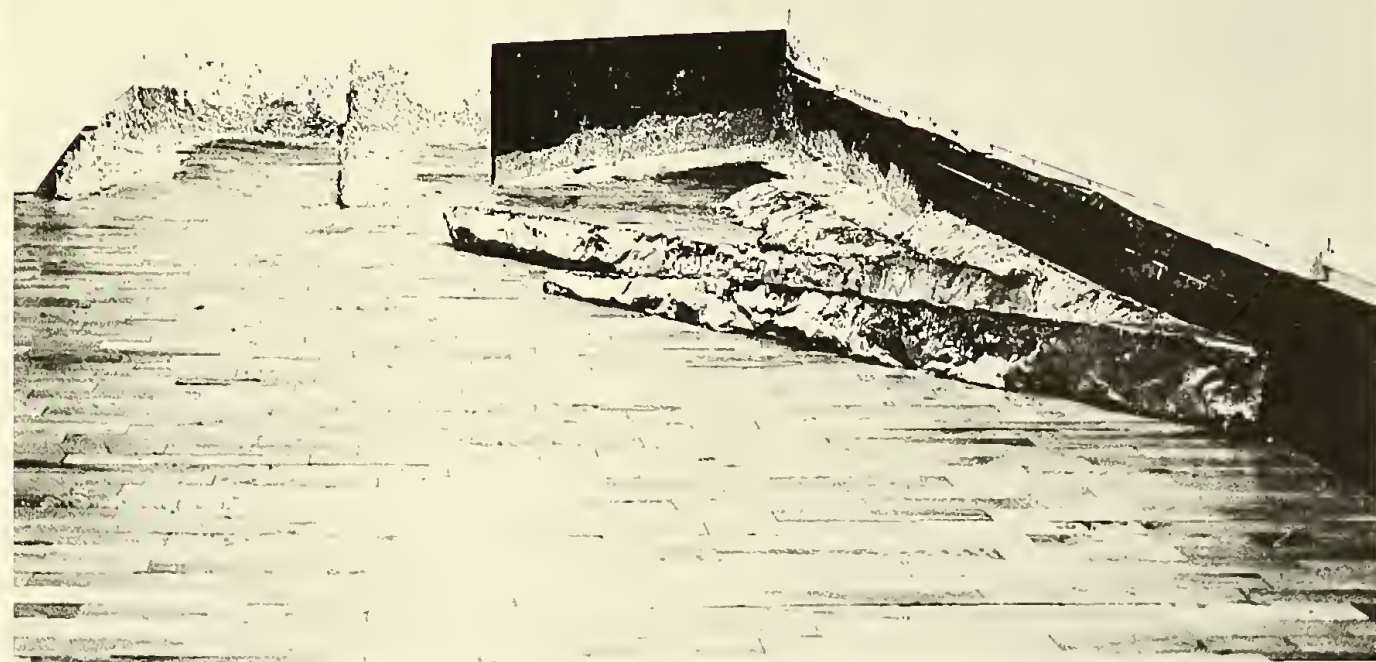


Splashing, 1968
Installation Leo Castelli Warehouse
(destroyed)

Photo Shunk-Kender, New York

Casting, 1969
Installation Whitney Museum (de-
stroyed)

Photo Peter Moore, New York



Untitled, 1969-70

Collection Jasper Johns, New York

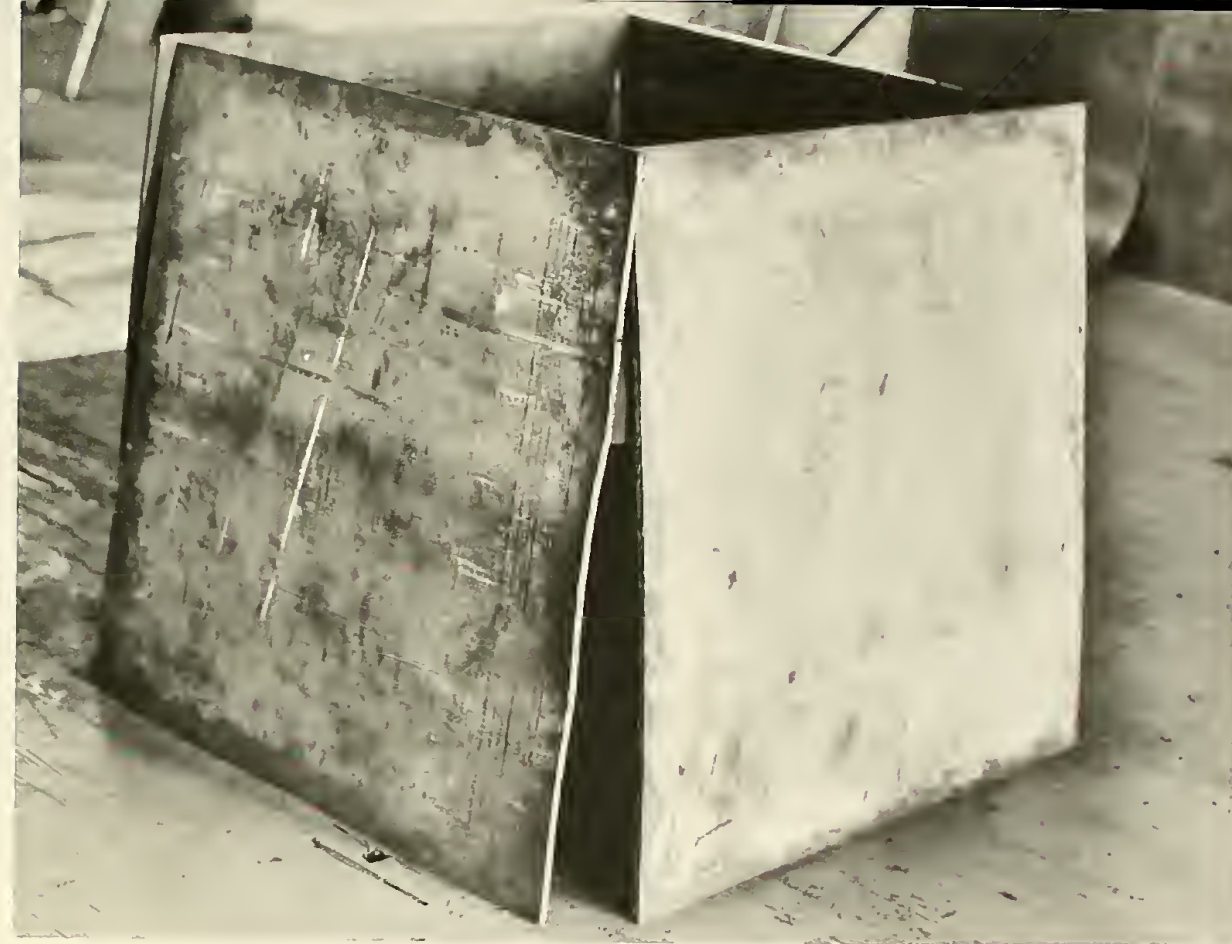
Photo Mark Lancaster, New York

Prop, 1968

Gift of the Howard and Jean Lipman
Foundation, Inc.

Collection Whitney Museum of Ameri-
can Art, New York

Photo Shunk-Kender, New York



1-Ton Prop, House of Cards, 1969

Collection George H. Waterman, III,
Providence, Rhode Island

1-1-1-1, 1969

Courtesy The Helman Gallery,
St. Louis, Missouri

Photo courtesy Leo Castelli Gallery,
New York





Four Plates Edges Up, 1969
Collection Don Judd
Photo Peter Moore, New York



Moe, 1970
Collection Leo Castelli Gallery,
New York/Helman Gallery, St. Louis
Photo Joan Jonas, New York

Cutting; Device: Base-Plate-Measure, 1969
Collection Philip Johnson
Photo Peter Moore, New York



*Sawing: Base Plate Measure
(Twelve Fir Trees), 1970*
Installation Pasadena Art Museum,
1970
Photo Malcolm Lubliner



One-Man Exhibitions

Tokyo Gallery, Tokyo, July 1966.
Catalogue essay by Yusuke Nakahara.

Galleria d'Arte del Naviglio, Milan,
February 1967. Catalogue essay by
Ichiro Haryu.

New Smith Gallery, Brussels, May 1967.

Tokyo Gallery, Tokyo, February 1969.
Catalogue essay by Yusuke Nakahara.

Pinar Galleries, Tokyo, November 1967.
Catalogue essay by Ichiro Haryu.

Group Exhibitions

Museum of Contemporary Art, Naga-
oka, Japan, *Group*, November 1965.
Shared First Prize with Charles Hinman.

National Museum of Modern Art,
Tokyo, *New Generation in Contem-
porary Art*, January 1966.

National Museum of Contemporary
Art, Kyoto, *Trends in Contemporary
Art*, May 1966.

Venice, *Modern Art of Japan*, June
1966.

Matsuya Department Store, Tokyo,
From Space to Environment, Novem-
ber 1966.

Tokyo Metropolitan Art Gallery, *9th
Tokyo Biennale*, May 1967.

Musée d'Art Moderne de la Ville de
Paris, *5th Biennale de Paris*, Septem-
ber 1967. (Prix Foundation Theodoron)

Galerie Mathias Fels, Paris, *Object '67*.

New Smith Gallery, Brussels, *An 10*,
October 1967.

34th Venice Biennale, June 1968. (Prix
Carlo Cardazzo)

National Museum of Modern Art, Tokyo,
*Mutual Influence Between Japanese
and Western Arts*, September 1968.

Tokyo Metropolitan Art Gallery, *9th
Contemporary Art Exhibition of Japan*,
May 1969. (Awarded prize of Ohara
Museum)

National Museum of Modern Art,
Tokyo, *Contemporary Art—Dialogue
Between the East and the West*, June
1969.

Hakone Open-Air Museum, Hakone,
Japan, *1st International Exhibition of
Contemporary Sculpture*, August 1969.

6th Biennale de Paris, October 1969.

*Tokyo Biennale 1970: Between Man
and Matter*.

Tokyo Gallery, Tokyo, *Human Docu-
ments*, May 1970.

National Museum of Modern Art,
Tokyo, *August 1970—Aspects of New
Japanese Art*, August 1970.

The Solomon R. Guggenheim Mu-
seum, New York, *Contemporary Jap-
anese Art: Fifth Japan Art Festival*,
December 3, 1970-January 24, 1971.
Traveled to The Philadelphia Civic
Center and University Art Museum,
Berkeley.

By the Artist

"Interview with Jiro Takamatsu,"
Bijutsu-Techo, no. 4, 1968. By
K. Akiyama.

"Comment," in catalogue, *10th Tokyo
Biennale '70*, 1970.

"Interview with Jiro Takamatsu," *Ten-
Bou*, November 1968. By Yoshiaki Tono.

On the Artist

Tono, Yoshiaki, "Japan," *Artforum*,
vol. V, no. 8, April 1967, pp. 71-74.

Ebara, Jun, "Takamatsu ou le dérégle-
ment de sens," *Opus International*,
1968.

Nakahara, Yusuke, "Jiro Takamatsu,"
Japan Interior Design, April 1969.

Jiro Takamatsu

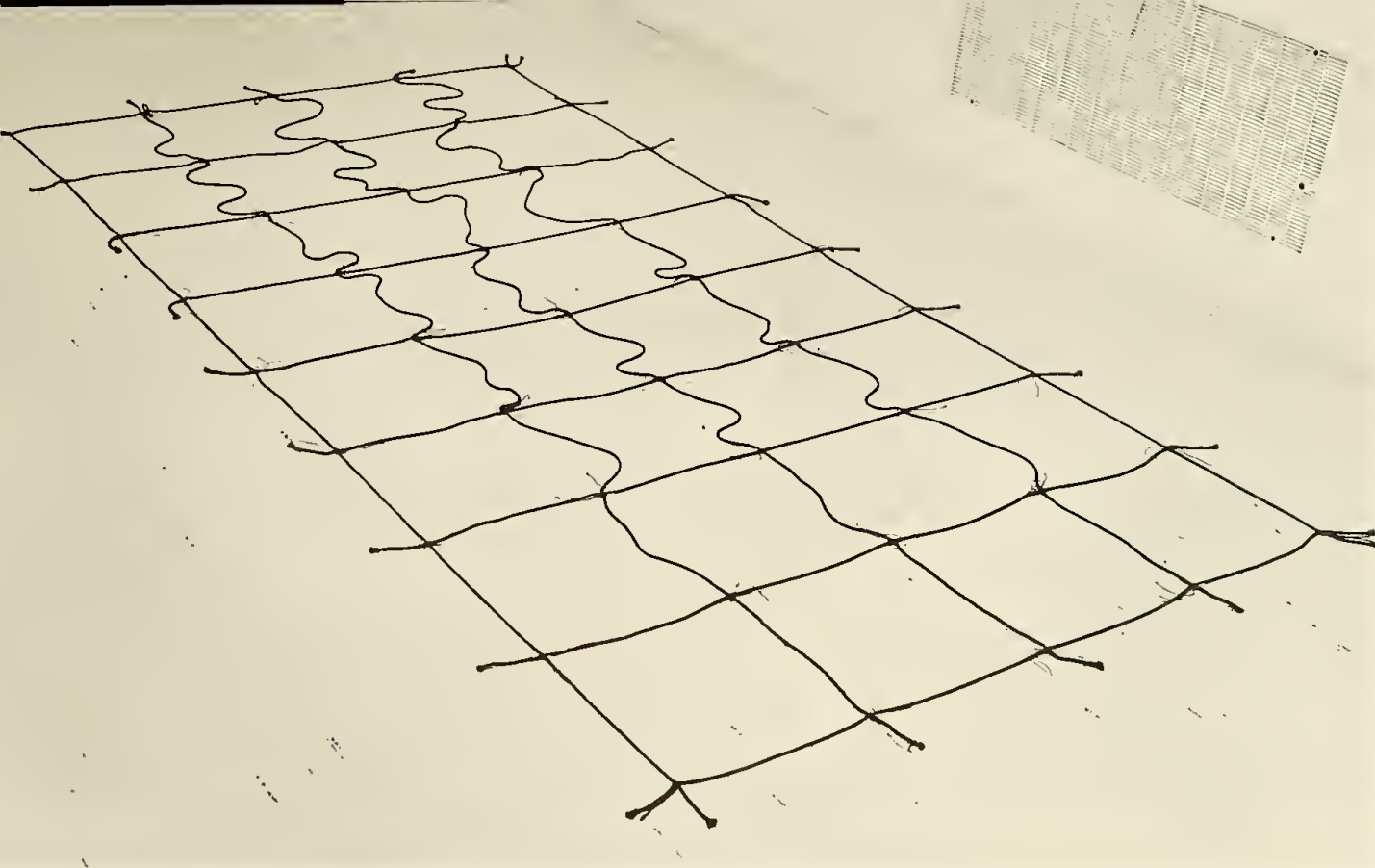
Born in Tokyo, 1936

Studied at Tokyo University of Art,
1954-58

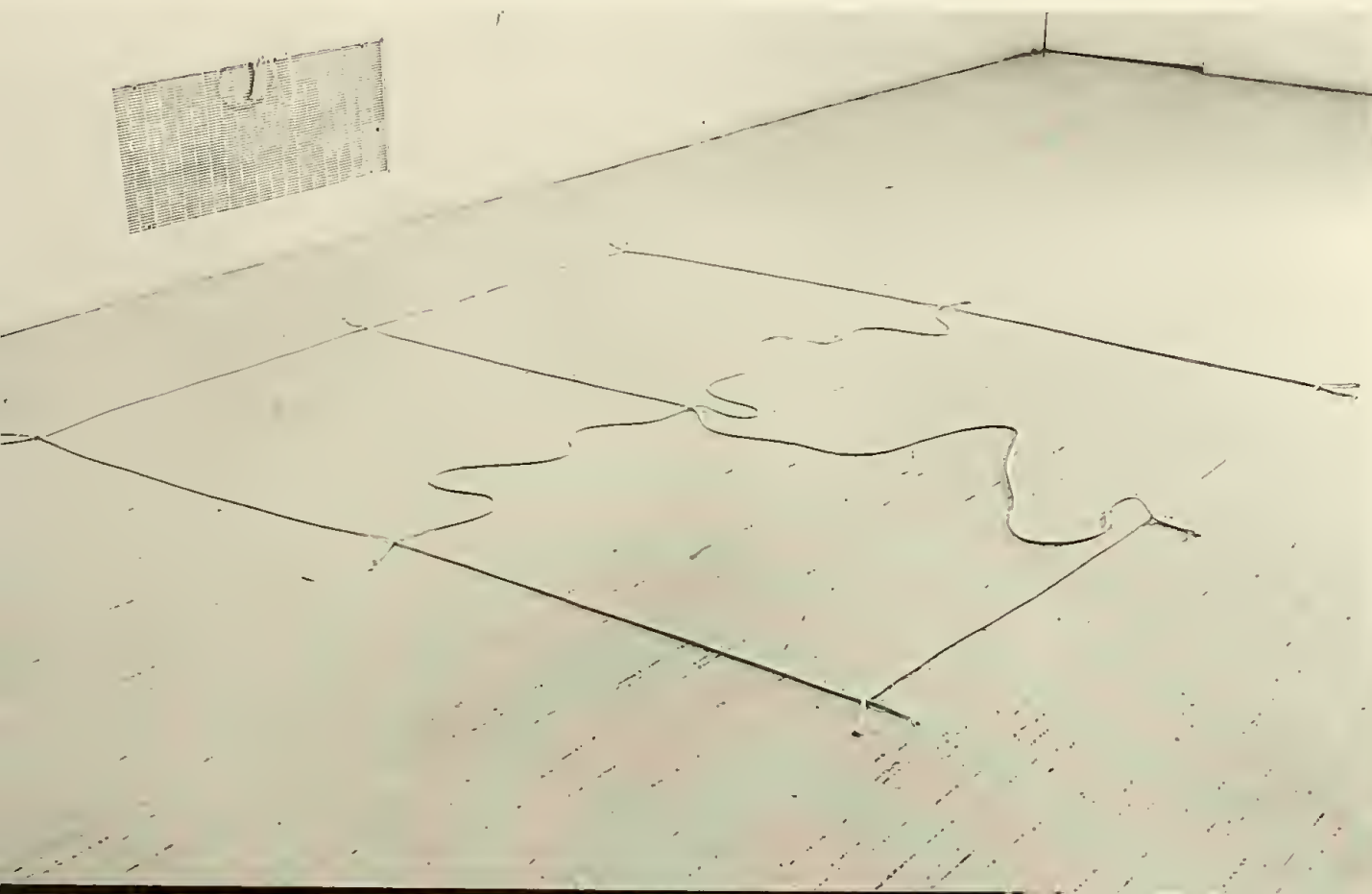
Lives in Tokyo



Photos courtesy Tokyo Gallery



Loose of Net, 1969 Courtesy Tokyo Gallery, Tokyo



Oneness of Cedar, 1970
Courtesy Tokyo Gallery, Tokyo



One-Man Exhibitions

Mill Valley, California, *Cratering Piece*, 1960.

Seth Siegelaub Contemporary Art, New York, November 10-December 7, 1964. Catalogue published as vol. 1, no. 3.

Seth Siegelaub, New York, 1965.

Statements, The Louis Kellner Foundation/Seth Siegelaub, New York, 1968. Exhibition consists of published book of statements.

Anna Leonowens Gallery, Nova Scotia College of Art, Halifax, April 7-27, 1969.

Konrad Fischer, Düsseldorf, April 10, 1969.

Wide White Space, Antwerp, June 20, 1969.

Art & Project, Amsterdam, 1969.

Galleria Sperone, Turin, November 1969.

Terminal Boundaries, 1969.

Yvon Lambert, Paris, March 19-26, 1970.

Traces, Sperone editore, Turin, 1970.

Gegenverkehr, Zentrum für aktuelle Kunst, Aachen, 1970. Catalogue essay by Klaus Honnert.

Fernsehgalerie Gerry Schum, Hannover, October 13-18, 1970. Exhibition consists of videotape of "Beached," five examples of which were built August 16, 1970, in Holland; preview at Konrad Fischer, Kunstmarkt, Cologne.

Konrad Fischer, Düsseldorf, November 25-December 11, 1970.

Art & Project, Amsterdam, 1970.

Galleria Sperone, Turin, December 1970.

Galerie Folker Skulima, Berlin, December 16, 1970-January 15, 1971.

Selected Group Exhibitions

Seth Siegelaub, New York, 25, March 1966.

Laura Knott Gallery, Bradford Junior College, Bradford, Massachusetts, *Carl Andre/Robert Barry/Lawrence Weiner*, February 4-March 2, 1968. Symposium of the artists organized by Seth Siegelaub, February 8, 1968.

Windham College, Putney, Vermont, *Exterior Situations*, May 1968. Symposium of the artists, April 30, 1968.

Dwan, *Language II*, 1968.

The American Federation of Arts, New York (circulating exhibition), *The Square in Painting*, October 1968-October 1969.

Letter Edged in Black Press, New York, *Project for S.M.S.*, 1968.

Xerox Book, 1968.

January 5-31, 1969

March 1969.

Stedelijk Museum, *Op Losse Schroeven*, 1969.

Kunsthalle, Bern, *When Attitudes Become Form*, 1969.

Paula Cooper, No. 7, 1969.

Simon Fraser University, 1969.

Dwan, *Language III*, 1969.

0-9, Vito Acconci and Bernadette Meyer, New York, July 1969.

July, August, September, 1969. (Niagara Falls, New York and Ontario).

Ace, Los Angeles, *Wall Show*, 1969.

Edmonton Art Gallery, *Place and Process*, 1969.

Seattle Art Museum, *557,087*, 1969.

Städtischen Museum, Leverkusen, *Konzeption—conception*, 1969.

Kunsthalle, Bern, *Pläne und Projekt als Kunst*, 1969.

Finch College, *Art in Process IV*, 1969-70.

Nova Scotia College of Art and Design, Halifax, *Exhibition by Mail*, 1969.

Sidney Janis, *String and Rope*, 1970.

18 Paris IV.70, 1970.

New York Cultural Center, *Conceptual Art*, 1970.

Allen Art Museum, *Art in the Mind*, 1970.

Tokyo Biennale 1970.

Jewish Museum, *Using Walls*, 1970.

Galleria civica d'arte moderna, Turin, *arte povera*, 1970.

Studio International Summer Show, 1970.

Museum of Modern Art, *Information*, 1970.

Monschau, Germany, *Umwelt-Akzente / Die Expansion der Kunst*, 1970.

The Jewish Museum, New York, *Software*, September 17-November 8, 1970. Exhibition organized and catalogue essay by Jack Burnham.

Del Centro Culturale San Fedele, Milan, *Concept and Concept*, January 1971. Exhibition organized by Tommaso Trini.

By the Artist

"Four Interviews with Barry, Huebler, Kosuth, Weiner," *Arts Magazine*, vol. 43, no. 4, February 1969, p. 23. Interview by Arthur Rose.

"Statements," *Art-Language*, vol. 1, no. 1, May 1969, pp. 17-18.

"Some notes upon the sculpture itself of Sol LeWitt," in *Sol LeWitt*, Gemeentemuseum, The Hague, July 25-August 30, 1970, p. 35.

Statement in "The Artist and Politics: A Symposium," *Artforum*, vol. IX, no. 1, September 1970, p. 37.

On the Artist

Lippard, Lucy R., "Art Within the Arctic Circle," *The Hudson Review*, February 1970, pp. 665-674.

Lawrence Weiner

Born in the Bronx, New York, 1940

Lives in New York and Amsterdam

Photo Seth Siegelaub



FLANKED BESIDE

DONE WITHOUT

